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ABSTRACT

These eleven newsletters from the Afro-American Center were originally produced between 1971 and 1973 to acquaint teachers with a variety of aspects of Black studies and to furnish references and materials for classroom teaching. Each issue gives an overview of one of the following subjects: African Heritage, The African Comes to America, Resistance and Revolution, Civil Rights, Black Leadership in America, Man; Commonality and Diversity, Afro-American Literature, Blacks in Politics, Black Music, Biography Illuminates the Black Experience, and Media and Minority Studies. Following the overviews are discussions directed to the elementary, junior high, or high school level with a suggested bibliography of books and audio-visual media aids to facilitate the teacher's implementation of the discussion ideas. Each issue also includes Notes from the Resource Center, which describe recent events and acquisitions at the Center. Related documents are SO 007 152 and SO 007 153. (Author/JH)

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# Afro-American Resource Center
## NEWS LETTER

TOLEDO PUBLIC SCHOOLS

SP 007 151

ESEA TITLE III
Toledo Public Schools
Toledo, Ohio

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The Newsletters in this bound edition were originally distributed to teachers and interested community people of the 9th Congressional District, at intervals throughout the 1971-72 and 1972-73 school years. Their first purpose was to acquaint teachers (elementary, junior high and high school) with a variety of aspects of black studies and to further assist them with actual references and materials that could be used for classroom teaching on all of those grade levels.

The individual Newsletters are color coded and topics include:

African Heritage (white) - - - - - - - - - - - - - - - - - September, 1971

The African Comes to America (canary yellow) - - - - - - - - October, 1971

Resistance and Revolution (blue) - - - - - - - - - - - - - -November, 1971

Civil Rights (pink)- - - - - - - - - - - - - - - - - - - - - - January, 1972

Black Leadership in America (green)- - - - - - - - - - - - -February, 1972

Man: Commonality and Diversity (buff)- - - - - - - - - - - - - March, 1972

Afro-American Literature (grey)- - - - - - - - - - - - - - - - - May, 1972

Blacks in Politics (white) - - - - - - - - - - - - - - - - - - October, 1972

Black Music (white)- - - - - - - - - - - - - - - - - - - - - -December, 1972

Biography Illuminates the Black Experience (goldenrod) - -February, 1973

Media and Minority Studies (salmon)- - - - - - - - - - - - - - - May, 1973

ESEA TITLE III
TOLEDO PUBLIC SCHOOLS
MANHATTAN BLVD. AND ELM ST.
TOLEDO, OHIO 43608

# Afro-American Resource Center NEWS LETTER

September, 1971

The Afro-American Curriculum Office and Resource Center is a Title III, ESEA Project, instituted for the general purpose of upgrading the instructional level and material resources concerning the contributions of the black American to this country's past and present life. In order to provide this information and assistance in implementation for the teachers, the Office will issue a monthly bulletin following the general format of this first edition. Included will be an overview of some aspect dealing with black Americans, suggestions for bringing these items into the classrooms at all levels and notes on educational events and programs sponsored by this Office. If any teachers need personal assistance, they should feel free to call 729-5111 ext. 331 or 378 and speak with one of the Staff members. We hope you will find this bulletin helpful and should appreciate any comments or criticisms.

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|---|---|
| Wesley J. Jones, Jr. | Supervisor |
| Mary Gillespie | Librarian |
| Norma Dell | Specialized Teacher, elementary |
| Willie E. Green | Specialized Teacher, high school |
| Elin Richardson | Specialized Teacher, junior high |

AFRICAN HERITAGE
Overview

In 1324 Mansa Musa set forth from his own country Mali to Mecca with the thought of impressing not only his own subjects but also his fellow Moslems of the Middle East and, if possible, the peoples of the whole world. Historian John Hope Franklin states that his "entourage was composed of 60,000 persons, a large portion of which constituted a military escort. No less than 12,000 were servants, 500 of whom marched ahead of their king, each bearing a staff of pure gold. Books, baggage men and royal secretaries there were in abundance. To finance the pilgrimage, the king carried 50 camels to bear his more than 24,000 pounds of gold".

Years later the people along the route wrote in awe of the impact of this lofty ruler's visit and the ripple from his journey did spread beyond the Middle East, for fourteenth-century European cartographers included on their maps drawings of this ostentatious monarch, labeling him "Rex Melle, King of the Gold Mines".

You may ask: Of what signifiance in 1971 is this journey made by Mansa Musa 647 years ago? The answer is simple: it is symbolic of the efforts of black people, then and now to write a proud record on the pages of history. Other African emperors like Mansa Musa ruled realms larger than non-Russian Europe, at a time when rapid communications and rapid transportation were lacking.

For example, there were three major West African empires which originated as small, peaceful kingdoms: Ghana about the time of Jesus, Mali in the seventh century and Songhay in the eighth century. Each became a powerful empire dominating a successively wider expanse of West Africa--Ghana from 1000 to 1240, Mali from 1240-1473 and Songhay from 1473-1591. Not only in wealth and power were these black states comparable to the medieval European kingdoms of their day but also in culture, for black Africans had developed complex politico-economic systems and a humane social order stressing responsibility for one's fellowman. Even an amateur study of the art and sculpture of both modern and ancient Africa reveals a highly sophisticated culture with a well-delineated religion.

As numerous historians writing about Africa had said, the Western World for too long has viewed the black African culture from its own sense of values. Higher ratings have been given to cultural contributions from North Africa, particularly Egypt, and from South Africa than to Sub-Saharan or Black Africa. It seems imperative then that we as Americans correct our own view of Africa and its total culture, in order that we may join with the rest of the world in promoting better human relations.

References:

From Slavery to Freedom. John Hope Franklin. A.A. Knopf. 1967. Chs. 1-3.
Before the Mayflower. Lerone Bennett, Jr.. Johnson Pub. Co.. 1969. Ch. 1.
Africa in History. Basil Davidson. Macmillian Co.. 1968.

## ELEMENTARY

For many years ignorance and misinformation on Africa has caused serious damage to self concept of black children, and left white and black children with the impression that "all good things" (history, culture, products) come from Europe.

Elementary teachers can find many opportunities to develop interest in and appreciation of the richness of African history, the present peoples and their culture.

This appreciation of Africa can be begun in the earliest school experiences of children by helping them to enjoy (rather than fear) diversity in culture, skin color, personal abilities, and ways of intellectual inquiry. If there is really room in your classroom for the "bug and snake collector" as well as the "bookworm", then you are laying the foundation for an appreciation of the diverse peoples and cultures of the world.

It is nice for the elementary children who visit the Toledo Zoo to know that many of the beautiful and fascinating animals they see there are far from their African habitat. But it is far more important for them to know that much of our music, art and folktale styles in America have strong African influences.

Much can be learned about the history, traditions, moral codes, and literary skills of a people by studying their folktales. Brer Rabbit in America got many of his best stories as direct adaptations of hare and spider tales from Africa. Anansi is the spider-hero and spider-villain of many African tales. Publishers are beginning to provide excellent collections of these appealingly illustrated short stories to be read to and by the students and they are available at each grade level.

Teachers in 4th, 5th, and 6th grade will find that growth in understanding about Africa will be of great value as their students become more world-conscious and aware of the ways in which they differ in their cultures. This is an underlying theme of the new social science texts - Concepts and Values.

The 4th grade children study the concept of group goals, interdependence and shared meanings by learning how a young Yoruban boy in Lagos, Nigeria interacts with his school mates and others. Fifth and sixth grade students consider aspects of three sub-Saharan countries of Western Africa: Nigeria, Liberia, and Ghana, with reference also to Tanzania, Egypt, and the Bushmen of South Africa. Wisely the new texts do not try to generalize about all of Africa from a few tribes, sub-cultures, or countries.

Physical as well as cultural traits of peoples around the world are studied in the early chapters of the 5th grade texts and students begin to understand the great variations within the Negroid, Mongoloid, and Caucasoid racial groups. In fifth grade early evidences of human culture are examined and recent discoveries of skeletal remains and artifacts indicate that Africa was a home of earliest man.

The 6th graders learn about one of the great kingdoms of Africa--the empire of Ghana. This is not to be confused with the new Republic of Ghana which is in a different geographic area. With all of the above opportunities to open the attention of your students to Africa, the following materials will be of great value.

Bibliography:

A Story, A Story. Gail Haley. Good introduction to folktales. K-3.

Why the Sun and the Moon Live in the Sky. Elphinstone Dayrell. Beautifully illustrated and simply written folktale. K-3.

Crocodile and Hen. Joan Lexau. How the crocodile and hen are "brothers". K-3

Bola and the Oba's Drummer. Letta Schatz. A little boy dreams of becoming a great drummer who can really use the "talking" drums. Grades 2-5.

Tales from the Story Hat. Verna Aardema. Well-illustrated collection of folktales. Grades 2-6.

The King's Drum and Other African Stories. Harold Courlander. Collection of short folktales to be read to or by the children. Grades 4-9.

African Herdboy-A Story of the Masai. Jean Bothwell. Story of a Masai herdboy caught between the culture of his fathers and the changes taking place in the Savanna' f Kenya. Grades 5-8.

Yesterday o People. Robert Martin. Interesting explanation of the life of the Bushmen of South Africa. Grades 5-8.

Let's Travel in Nigeria and Ghana. Glenn D. Kittler. Well-illustrated book relevant articles on the past, present, and future trends of these two countries. Grades 5-8.

A Guide to African History. Basil Davidson. A general survey of African past and present. Grades 5-8.

Media Materials:

Films:

Anansi the Spider. 10 minutes. color.

The Magic Tree. 15 minutes. color.

Two folktales done in contemporary art form. Grades 2-8.

Niger: Iron-making, The Old Way. 20 minutes.

Niger: Water on the Savannah. 20 minutes.

Two films showing resourcefulness of people within their own environment. Grades 5-8.

Discovering the Music of Africa. 22 minutes. Color. Explanation and demonstration of music and dance, including drums, bells. Grades 4-12.

Ancient Africans. 27 minutes. color. Chronological history using animation and contemporary film. Grades 5-8.

Filmstrips:

African Trickster Tales. Filmstrip House, set of 4 with records. K-2.

African Stories and Legends. Eyegate, set of 10 stories with records. K-4.

The Continent of Africa. Eyegate, set of 55 filmstrips with tape cassettes. Grades 4-6. Series includes every country of Africa, with emphasis on people, customs, religions, urban-rural divergence, advances in technology, struggles for political growth. Be sure to specify country you are studying. If a cassette recorder is not available in your school, this can be requested from the A. V. Department.

The Universal Language of Children. Parts I & II, filmstrips with records. Uses music, art, houses, clothing, to show the universality of children's needs. Grades 3-6.

Black History Series. Filmstrip with record "Africa Past". Library Filmstrip Center, 1970. Interesting overview of early history of Africa. Grades 4-6.

Man: A Cross-Cultural Approach. Filmstrips with records, "People" "Cultures" 1969. Series emphasizes man and his varied cultural adjustments in many parts of the world. Grades 5-8.

Records:

African Folk Tales. Vol. I or II. Grades 5-8.

Call and Response. Folkways Records. Teaches children simple African chants and songs. Grades K-5.

We have many other materials dealing with human relations, history, language arts, music, and art. We will try to incorporate a number of these into our monthly bulletin but please call the office for materials other than those listed in this newsletter.

Teacher References: K-6

Studying Africa. Leonard Kenworthy. 1970. 74pp.
Teaching the Black Experience. James A. Banks. 1970. 90pp.
Africa's Living Arts. Anthony Marshall. 1970. 96pp.
African Crafts for You to Make. Janet D"Amato. 1969. 67pp.

## JUNIOR HIGH

Seventh and eighth grade teachers can easily and effectively introduce Africa near the beginning of the year. The Free and the Brave first introduces man and then the land bridge, before discussing the Vikings and the other European explorers. In seventh grade with the discussion of early man and technological change, we can easily conjecture the ramifications of Dr. Leakey's discoveries that Africa is the probable birthplace of mankind. Even more relevant to us, however, is the fact that the Portuguese, Spanish, and Italian explorers were not aimlessly "sailing around the Cape of Good Hope" but were actively involved in lucrative trade with western and northern civilizations of Africa.

Much of the gold that found its way into Portuguese treasuries and helped to finance further missions was African gold, traded with and not stolen from the great and powerful African rulers of Mali, Songhay and Benin. African sons and households were journeying to Europe for conversion to Christianity, missions and education. The more wealthy Europeans had purchased slaves as status symbols, perhaps imitating the African leaders from whom the slaves were purchased. Many of these free and slave Africans, after assimilating into their new country, found their way on the exploration vessels as sailors, navigators, servants, scouts, etc.

Basil Davidson in African Kingdoms states, "in 1413 a man called Ansilm a 'Isalguier came safely home to Marseilles and Toulouse, bringing with him an African princess for a wife and a train of African servants--one of who set himself up as a doctor and enormously irritated the French medical profession by treating no less than the Dauphin Charles, heir to the throne of France".

Africa in the eighth grade is no less relevant, for any discussion of the Civil War is incomplete without an in-depth study of slavery, and any discussion

of slavery is incomplete without journeying back to investigate the historic roots of the Africans so nonchalantly labeled slaves.

In Great Rulers of the Past the student can get the feeling of the power and splendor in the courts of Ghana, Mali and Songhay. The narratives concerning trade routes and relationships between the African Kingdoms and the Europeans are fully developed. The last ruler to be mentioned King Alfonso Congo articulates his fear that the Portuguese have begun to do irreversible and irreparable damage to the stability of his country. In A Guide to African History the students receive a general survey of the African past and present written succintly by one of the better known African historians, Basil Davidson. It is easily read and is complemented by adequate maps and illustrations.

Bibliography:

Teacher Reference

African Kingdoms. Basil Davidson. Doubleday. 1965. A pictorial history. Good desk reference through which children can browse. Offers teacher beautiful African history text.

Student Reference

A Guide to African History. Basil Davidson. Well illustrated, easily-read general survey of African history past and present.

Great African Rulers. Lavinia Dobler. Doubleday. 1965. Five vignettes of African rulers and their kingdoms. Interestingly written and easily-read.

African Herdboy. Jean Bothwell. Harcourt, Brace and Jovanovich. 1970.

Mogo's Flute. Hilda Van Stockum. Macmillan. 1966.

As a change of pace from the above mentioned student references in Mogo's Flute and African Herdboy the reader becomes personally involved in the lives of two young boys. One is the son of a Masai herdsman and the other the son of a Kikuyn tribesman. The customs and celebrations of the tribes are integrated beautifully in both novels and the story line in both instances is most entertaining. By introducing different cultures through novels the teachers can predict that her students will become involved with at least the main characters in the story and their lives.

Films

Ancient Africans. 16mm. 27 minutes. color. International Film Foundation. 1970. Excellent movie starting with Dr. Leakey. Examines ancient and medieval kingdoms and culture.

Filmstrips

Studies in the History of Black Americans. Silver Burdett.

Black History. Parts I & II. Library Filmstrip Center.

Black History. Lessons 2 and 3, Multi-Meida.

## HIGH SCHOOL

The Afro-American was a master artist in his original culture. The characteristic beauty of African masterpieces, south of the Sahara, was in decoration and design. If we consider the "classic art" of Medieval Europe and African art of the same period, one point stands out: among the African artists there were no super stars. They could create beautiful works of art and not sign their names

to them. Because of the lack of signatures and the inability of the Western World to interpret African Art, whites labeled it "primitive". The African artist represented a society and, according to L. Segy, should be divided into two native categories: ritualistic and craft art.

Why then, in America has the Afro-American genius in the more spontaneous arts of music, dance, drama and poetry come to the fore instead of in painting and sculpture? In dealing with this question in class, consider the following:

1. Slavery fragmented unity and continuity of cultural growth by separating the African from his original culture.
2. Apprenticeship was all but closed in the formal fine arts. In most instances, their only chance for training and recognition was to go abroad.
3. The Afro-American's own body became his prime artistic instrument.

All of us are familiar with the forging of European artistic culture. Today the Afro-American looks back to Africa for his roots in art as well as other cultural areas. It is a must. He must know what Africa was to appreciate what the Black American is today. In doing so he may experience cultural confusion, but his efforts will aid in removing the myth that Africa is a primitive place where even an ape-man is superior to the native population as long as he is white.

For further information on African Art consult the following materials.

Books:

1. Dover, Cedric. American Negro Art. New York Graphic Society. 1960. A book of reproductions of black artist who made it. Most of reproductions in black and white. Subject areas include: "The Negro Personality" and "The Negro Painter Abroad". 186 pages.
2. Lenzinger, Elsy. Africa: The Art of the Negro People. Crown Inc. 1960. (Reference) Examines the essence of Negro Art, and the function of art within the community. Excellent maps and color reproductions. 247 pages.
3. Segy, Ladislas. African Sculpture Speaks. Hill and Wang. 1969. 3rd ed. Deals primarily with the so-called primitive Negro Art of West Africa. Defines African Art styles and the concepts surrounding their work.

Filmstrip with record:

African Art and Culture. (3 filmstrips w/r) Warren Schloat. 1968.

Film:

Buma. 16mm. 20 minutes. color. Encyclopaedia Britannica Ed. Corp. 1970.

## NOTES FROM THE RESOURCE CENTER

A school library or resource center provides a collection of supplementary learning materials to be used by its teachers and students. The Afro-American Resource Center is a school resource center providing a collection of supplementary learning materials in its specialized subject area to all schools in the Toledo area.

The Afro-American Resource Center has acquired, and its staff has evaluated, a large number of books and audio-visual materials which will help teachers and students in learning about the Afro-American. Materials span all interest levels from pre-school to adult and are concerned with all areas of black history and culture, including literature, art and music.

Although the materials are primarily a resource for teachers and students, they are available to the genral public. Materials and advisory service on their use may be obtained at the Afro-American Resource Center, Room 305 Administration Building, Toledo Public Schools, Manhattan Blvd. and Elm St. Teachers or students in any of the Toledo Public Schools may request materials by phone: 729-5111, extensions 331, 378. Books and magazines will be delivered and can be returned through inter-school mail, and audio-visuals delivered and returned through the audio-visual department's delivery service. Teachers and students from schools not in the Toledo Public School system will pick up all materials and return them to the Resource Center.

Circulation policy allows books and magazines to be used for two weeks and audio-visuals for one week. A reserve calendar is kept for audio-visuals, and it is well to request these materials in advance of the time they are to be used.

The resource center has prepared descriptive lists of materials which will be sent out upon request.

## SPECIAL EVENTS

September 27. Junior high pilot school teachers. 3:45 - 5:00 p.m. Stage Room, Administration Building, Toledo Public Schools.

September 30. In-service for elementary librarians. 1:00 - 3:00 p.m. Board Room, Administration Building, Toledo Public Schools.

October 12. Fifth grade pilot school teachers. 3:45 - 5:00 p.m. Arlington School.

October 16 Afro-American Resource Center Series I. "What Is Modern Africa". Waite High School

October 14 In-Service meeting for high school librarians. 1:15 - 3:15 p.m. Room 308, Administration Building, Toledo Public Schools.

October 19 Primary pilot school teachers. 3:45 - 5:00 p.m. Stage Room, Administration Building, Toledo Public Schools.

ESEA TITLE III
TOLEDO PUBLIC SCHOOLS
MANHATTAN BLVD. AND ELM ST.
TOLEDO, OHIO 43608

# Afro-American Resource Center
## NEWS LETTER

October, 1971

THE AFRICAN COMES TO AMERICA
Overview

Blacks in most history textbooks have usually appeared in 1619 as slaves in the Virginia colonies. Although this image of a people suddenly existing with no previous background is disappearing with greater study of Africa, the part that blacks played during the whole period of exploration and foundation from 1492 until 1619 has been neglected. During that time blacks accompanied most of the major Spanish and Portugese explorers such as Columbus, Balboa and Coronado and, as free men, usually had important roles in the expeditions.

The institution of slavery did appear as early as 1520 in the Caribbean Islands and South America, particularly Brazil. In this regard the question is often raised: "Why did the Africans become slaves and not the Indians?" In considering an answer, one must remember that in the West Indies both Blacks and Indians were made slaves. Only in the English colonies was the attempt to enslave both peoples unsuccessful. Winthrop Jordan in his book White over Black has provided some excellent insights into why the two areas developed so differently, with great emphasis placed on racial and cultural prejudices.

With this new use for slaves in the West Indies came an increase in slave trade from Africa, in which the Portuguese had been engaged for almost a century. Profit became the word of the day, involving three parts of the world and thereby assuming the name "triangular trade".

In an early triangular trade system, ships from Europe carried manufactured goods, including guns and textiles, to Africa. By providing such a market, the slave trade aided the growth of such manufacturing centers as Manchester and Birmingham. In Africa the goods were exchanged for slaves. On the second leg, called the "Middle Passage", the slaves were carried to the West Indies and sold at great profit. Some of the proceeds were used to purchase tropical goods, such as sugar, tobacco and coffee, which had been produced with the help of slave labor and which were carried back to Europe.

Thus, blacks were intricately involved in the beginnings of the New World. Both as free men and as slaves, they contributed to the initial period of discovery and growth. It behooves a teacher to

illustrate these aspects to the students who are attempting to understand the background and contribution of the many peoples who constitute the modern United States.

References:

From Slavery to Freedom. John Hope Franklin. A.A. Knopf. 1967. Chs. 4-5.

Before the Mayflower. Lerone Bennett, Jr. Johnson Publishing Co. 1969. Ch. 2.

White Over Black. Winthrop Jordan. University of North Carolina Press. 1968.

## HIGH SCHOOL

When the Spaniards landed on the shores of Latin America they fell upon their knees and gave thanks to God. Then they arose and fell upon the Indians, with calamitous results. It was Bartholomew de Las Casas, a priest, who in 1571 suggested to Charles V of Spain to import blacks from Africa to prevent the extinction of the Indians. It was easy to demonstrate that to remove the African from his heathen environment and expose him to Christian influences would be to the advantage of his immortal soul-meantime there was money to be made. By 1600 there was often little pretense about saving souls. "God's work be damned, make the money!" said the traders of Portugal, Spain, France, Holland and England.

Profits from a slaving voyage which averaged 9-10 months were reckoned at 30% after deducting sales commissions, insurance premiums and all other expense. The task of actually transporting blacks to the New World fell to Portugal rather than Spain because of the Line of Demarcation. The "asiento", a contract to bring slaves to Spain's New World Colonies, was later sold to other nations. In the 1520's began the most numerous and barbaric enslaving in the annals of man.

Unlike other immigrants, the removal from the homelands severed the African's ties with the past, stripped him of the customs, beliefs and institutions which he had known before and left him rootless in a strange and hostile white society. The West African slave trade spanned a period of more than 480 years. The number of Africans transported to the New World is anybody's guess.

Teachers and students studying this period might consider the following question: Why were Africans considered for slavery? Runaway blacks could easily be recognized and recaptured. Blacks were regarded as pagans and could be disciplined harshly and rigidly. There was no limit to the supply from Africa. The black's customs and tradition had been those of a settled people. "Most slave ships were floating concentration camps. Blacks were beaten, killed and destroyed by plague--but always some survived." (The Invention of the Negro)

References:

The Invention of the Negro. Earl Conrad. P.S. Eriksson, Inc. 1966.
A step by step description of how the white society invented the 2nd class citizen status for the black man. A fair cursory picture of the Black American advent to America.

Black Voyage. Thomas Howard. Little, Brown & Company. 1971.
Eyewitness accounts of the Atlantic Slave Trade. This is really a condensation of Slave Ships and Slavers by George F. Dow.

American Negro Slavery. A. Weinstein. Oxford Press. 1968. Part I, pp. 25-36.
Scholars of American history treat the major dimensions of the Negro Slave experience in America--its origins, the slave, the master and the system itself.

Slave Ships and Slaving. George F. Dow. Kennikat Press, Inc. 1927.
Presents an account of the trade as conducted at different times and by different nations. This book also includes a collection of pictures and engravings relating to the Atlantic Slave Trade.

Slave and Citizen: The Negro in the Americas. Frank Tannenbaum. Vintage Books. 1946.
This book provides a contrast between the legal and social positions of the Negro in the United States and Latin America.

Filmstrips with records:

Who Are Latin Americans?. Zenger Productions. 15 min.

Studies in the History of Black Americans. "Slavery in America". Silver Burdett. 15 min.

## JUNIOR HIGH

Since trade had flourished between African countries and European countries for many decades before 1492, and since this trade produced foreign exchange students, servants, slaves, ambassadors, and men of fortune, it is natural that there were black Portuguese of African descent living in Portugal as well as white Ghanians living in Ghana of European descent. King Nzingu of the Kongo sent his son and his son's household to Portugal to learn Christianity. At the same time the Portuguese kings Manuel and John sent their ambassadors with their households. Since the term miscegenation had not yet been coined, it is probable that these peoples freely mixed and produced offspring, some of whom became citizens of the countries in which they were born.

If we look at the crews of the explorers' ships and the lists of members of the various expeditions with the above facts in mind, it should seem neither strange nor incredible that black men could be actively involved in the Era of Discovery. Since Negroes were free

and slave citizens of western European countries, these black crewmen and explorers were both free and slave. Records are incomplete, in that unless a slave distinguished himself, his name was not listed or mentioned as being part of the expedition. We do know that hundreds of black men and white men accompanied the explorers and that in all cases only a few individuals have been remembered in history.

With mercantilism as the economic policy of the era, men had to find an efficient, lucrative way to capitalize on their new finds across the Atlantic. African slavery eventually became the key to that endeavor. In the later development of the colonial holdings slaves were used to make those preparations necessary for settlement and production. What we often fail to notice is the stake the Old World countries had in seeing that slave trade, as well as slavery itself, flourished. Why was the privilege of "asiento" such a coveted right? For example, after England won the Asiento from Spain, not only did she make a profit on the products produced by the colonies but she also earned a tidy sum on the slaves she sold to the colonies. In dealing with these eras of exploration and mercantilism, let us not fail to deal honestly with the concomitant exploitation of Africa and her "black gold". This "black gold" made European mother countries more powerful and thus able to continue on to glory, more power, and more wealth.

Seventh and eighth grade students might find books such as The Discoveries of Esteban and the Black and Jean Baptiste Pointe de Sable not only historically illuminating but also having all the excitement and adventure of other historical novels. Jean Baptiste Pointe de Sable is the most exciting, especially since part of the scene is set in the Lake Michigan--Maumee River Valley setting.

In A People Uprooted 1500-1800, Chapter 3, the history student can research the problem of slavery and slave trade with emphasis on the international and interracial aspects of the era of discovery.

Teacher References:

The Journal of Negro History. Vol. 6. "The Negro and the Spanish Pioneer in the New World". pp. 183-189. An article documenting Black exploration.

The Afro-American in the United States History. Benjamin DaSilva. Globe Book Company. 1969. Ch. 5. Easily read text. Chapter 5 deals with slavery.

The Discoveries of Esteban the Black. Elizabeth Shephard. Dodd, Mead & Company. 1970. Interesting chronicle of Esteban's explorations.

Jean Baptiste Pointe de Sable. Shirley Graham. Julian Messner. 1953. Exciting historical novel about the founder of Chicago.

A People Uprooted 1500-1800. Encyclopaedia Britannica Educational Corp. 1969. Ch. 3.

Audio-Visuals:

Black History: Lost, Stolen or Strayed. 16mm film. 54 min.

Afro-American Heritage. "They Came to the New World". Eyegate House.

Black History 1492-1865. Library Filmstrip Center.

A People Uprooted 1500-1800. Encyclopaedia Britannica Educational Corp.

ELEMENTARY

Alex Haley, a writer and a black American, recently was able to trace his ancestry back to a specific village and a particular tribe in West Africa. He was able to do this because his grandmother was a great story teller, and as a small boy he sat for hours listening to her stories again and again. He remembered that she used some key words of a foreign tongue and often mentioned a particular river as a homeland of her people before they were brought in chains to America.

As Mr. Haley grew older he gradually became aware of the importance of those words and stories he had learned as a child. He determined to visit Africa and follow the meagre trail of his ancestry. Upon arrival in Africa, he was actually identified as a member of a group because of his striking physical likeness to the people of the area. The tribal historian of the village told parts of the same stories he had heard as a child from his grandmother.

As far as we know, he is one of the few slave descendents in America today who has been able to trace his ancestry beyond the Tom, Sam, or Mary of slave days. Surnames of black people in America today are either contrived or adapted from the name of the master who owned them. This is the reason why Malcolm Little rejected his slave family name and chose to be known as Malcolm X. Muhammed Ali has a similar reason for his name change.

Although whites in America seldom think of it, their ancestral roots have been deep and hallowed--just consider how much time in our curriculum has been spent on World History (really European history), English literature, American (white) history and literature. Even the music and art which we emphasize has its roots in Europe--from Beethoven to Burl Ives and Michaelangelo to Andrew Wyeth.

In the elementary school we need to bridge the gap and rebuild the human concepts destroyed in both white and black children by the horrors of the triangular slave trade. Children today may not know that these atrocities were committed but they still suffer from deeply inbred attitudes which are a carryover from that past.

Reference:

What Is Black. Betty Baker. Franklin Watts. 1969.
Use of photography and print to emphasize the pleasant things around us that are black. Grades K-3.

Straight Hair, Curly Hair. Augusta Goldin. Thomas Crowell Company. 1966.
Elementary reading and science book which explains why your hair is curly or straight. Grades K-3.

Brown Is a Beautiful Color. Jean Carey Bond. Franklin Watts. 1969.
A book of drawings directed to the concept that people with dark skin are beautiful and proud of their color. Grades K-3.

Your Skin and Mine. Paul Showers. Thomas Crowell Company. 1965.
Elementary explanation of the sense of feeling, skin as a protection and what causes different colors of skin. Grades K-4.

Black Means.... Barney Grossman. Hill & Wang. 1970.
Excellent use of sketches and words to develop concept of Black. Book is good source for language arts ideas. Grades K-6.

Crispus Attucks, Boy of Valor. Dharthola Millender. Bobbs Merrill. 1965.
Elementary biography of the first man to die in the Boston Massacre. Grades 4-7.

Free Souls. Mary B. Dahl. Houghton-Mifflin. 1969.
Fictionalized history of the Amistad mutiny. Documented facts in U. S. History are woven together with researched customs of the Mende tribes of West Africa. Grades 4-8.

The Black Man in America 1619-1790. Florence and J. B. Jackson. Franklin Watts. 1970.
Simplified history of black people in America from 1619 thru the American Revolution and the writing of the Constitution. Grades 5-9.

Amos Fortune, Free Man. Elizabeth Yates. E.P. Dutton. 1950.
Story of an African prince, captured into slavery, sold to several different masters, who eventually buys his freedom in colonial America. Grades 4-7.

Phyllis Wheatley. Kathryn Borland & Helen Ross Speicher. Bobbs Merrill. 1968.
A little black girl is brought to America in slavery and grows up to be a poet in the Revolutionary Period of our history. Grades 4-6.

Pioneers and Patriots. Lovinia Dobler. Doubleday. 1965.
Short biography of six Negroes of the Revolutionary Era: Peter Salem, Jean Baptiste de Sable, Phyllis Wheatley, Benjamin Banneker, Paul Cuffe, John Chavis. Grades 5-6.

Audio-Visuals:

Reach Out. 16mm film. 10 min. Trend Films. 1971.
A film for human relations, explores theme of multi-racial acceptance of others. Grades 3-6.

Black History. Part II, 1492-1865. Filmstrip with record. Library Filmstrip Center.

Heritage of Afro-American History. Filmstrips with captions. "From Africa to the New World", "Life in the New American Colonies", "The Plantation System". Grades 4-6.

Great Americans Series. Filmstrip. Negro History Associates. 1964.
The Revolutionary Period - 1770-1790. Grades 5-8.

Man: A Cross-Cultural Approach. Two filmstrips with records. "People". Educational Resources. 1969.

## NOTES FROM THE RESOURCE CENTER

Books and other learning media have long been key tools in perpetuating historical and cultural myths in America. Encyclopedias, storybooks, and films--as well as social studies textbooks--have either omitted blacks and other minority groups or distorted their image in degrading stereotypes and caricatures. The Negro and his role in American society have been almost non-existent in printed and visual materials; or he has been portrayed as a happy servant, undesirous of a better place in society.

Since the publication of the Kerner Report in 1968, which pointed out the facts of racism and prejudice in America, publishers have deluged the market with new materials about and by Negroes. Many of these books and audio-visual materials are of little merit. They are clearly commercial, having been produced for no other reason than it was the current thing to sell.

Quality Afro-American materials have come out of this recent deluge of production. There are new integrated textbooks and supplementary reading books. General encyclopedias are including a larger number of special sections on the Afro-American; but only Grolier's 1968 Encyclopedia International attempts to truly integrate the Negro and his activities throughout all the articles in the encyclopedia. Worthwhile films, filmstrips and records are also now available which probe prejudice and accurately present Afro-American history and culture.

Further Reading:

Minorities in Textbooks. Michael B. Kane. Quadrangle Books. 1970.
Chapter three examines the treatment of black Americans in social studies textbooks.

Negro Literature for High School Students. Barbara Dodds Stanford. National Council of Teachers of English. 1968.

The introduction of this book explains how the standard American English curriculum implies that ten percent of its citizens do not exist.

Portrayal of the Black in Children's Literature. Jessie Birtha. Pennsylvania Library Association. 1969.

Discusses the image of the Negro in past and present children's literature, giving points for evaluation and selection.

The Treatment of Black Americans in Current Encyclopedias. Irving Sloan. American Federation of Teachers. 1970.

Reviews the treatment of blacks in nine of the most widely used encyclopedias.

## SPECIAL EVENTS

October 21 - In-service for high school librarians. 1:15-3:00 p.m. Board Room, Administration Building, Toledo Public Schools.

November 4 - In-service for high school librarians. 1:15-3:00 p.m. Board Room, Administration Building, Toledo Public Schools.

November 4 - Junior high pilot school teachers. 3:30-4:45. Room 305, Administration Building, Toledo Public Schools.

November 9 - Fifth grade pilot school teachers.

December 4 - Afro-American Resource Center Series II. "Eye of the Storm". DeVilbiss High School.

ESEA TITLE III
TOLEDO PUBLIC SCHOOLS
MANHATTAN BLVD. AND ELM ST.
TOLEDO, OHIO 43608

# Afro-American Resource Center NEWS LETTER

November and
December, 1971

## RESISTANCE AND REVOLUTION
### Overview

Although it is many times assumed that both slave and free blacks were overall quite passive toward the institution of slavery and the repression which developed from it, even a casual reading of many early documents will reveal a consistent pattern of resistance. This resistance appeared in three forms: violent, non-violent or subtle, and legal or institutional.

Probably the most famous of the violent rebellions was that led by Nat Turner in 1831. However, the year by year accounts in such a book as The Chronological History of the Negro in America by Peter Bergman illustrate the other numerous and persistent examples of violent reaction to slavery almost from the establishment of the institution in the Americas.

Less spectacular but involving more blacks was the day-by-day resistance, such as sabotage, slowdown, runaways, self-maiming, suicide, arson, and murdering masters in various ways, the most common of which was by poison. Frederick L. Olmsted, a famous traveller and author who lived and wrote during the nineteenth century, included the following statements: "Slaves had a disease 'Dysaethesia Aethiopica' a stupidness of mind that made them break, waste and destroy everything they handle, abuse horses and cattle, tear, burn, steal, wander about at night, keep in a half-nodding state by day, slight their work...as if for pure mischief." It seems strange that Mr. Olmsted did not view these acts as elements of resistance rather than of mental incompetence.

There has also been the type of resistance by blacks that followed the legal or institutional forms. For example, petitions for freedom were presented to the Massachusetts General Court as early as 1773 asking for the right to purchase their freedom; black abolitionists from Daniel Walker in 1829 to Frederick Douglass in the 1850's spoke out for freedom; and black civil rights workers from W.E.B. DuBois to Martin L. King, Jr., have organized blacks to resist either overt or covert deprivation of civil rights.

Teachers should find it refreshing to read Lerone Bennett's Confrontation: Black and White for a total picture of this subject and then impart this information on to their students, both black and white.

References:

From Slavery to Freedom. J.H. Franklin. A.A. Knopf. 1967. pp. 205-213.

Chronological History of the Negro in America. Peter Bergman. Harper-Row. 1969.

Confrontation: Black and White. Lerone Bennett, Jr. Johnson Pub. 1965.

The Slave States. F.L. Olmsted. Capricorn Books. 1959.

JUNIOR HIGH

In the past, slavery has been treated as an economic system with political contingencies but not as a human problem where human beings were affected by the political and economic decisions made by other human beings. The results of these decisions--the psychological and sociological crippling of black and white America--is what now remains. In order to break the stereotypes that mushroom around the "peculiar institution", each stereotype must be identified and dealt with individually. One question usually suffices to initiate the inquiry: "If the slaves were happy and the slave owners secure, why the stringent slave codes?" The answer is that the slave holders lived in constant terror of revolting slaves. Documentation is readily available, describing the bloody, brutal murders on both sides during this period.

Early in this vicious game of slavery, slaveholders were banned from educating their property. Afterall, the words "liberty and justice for all" can be inflammatory rhetoric when it does not apply to all. Slaves could not congregate nor could they carry an instrument that might be considered a weapon. The slave family was temporary at best, since family members could be sold apart; and, unlike South American slavery, slave marriages were not considered legal. Now that we have the objectivity of time and distance, the task of recreating the atmosphere of a society with the explosive potential of the pre-Civil War South should not be an impossible one. We need not stretch the truth in a classroom when examining the brutal human reactions provoked by the inhumaneness of the American slave period.

Two particularly good resources to use when dealing with this subject are the filmstrip Black Rabbits, White Rabbits and the movie Eye of the Storm. Both of these set the machinery of slavery in motion and the audience unwillingly must watch the inevitable consequences. Eye of the Storm should be used in conjunction with the filmstrip Black Rabbits, White Rabbits and neither should be attempted without adequate preparation on the part of the teacher. The book To Be A Slave is an excellent way for the student to feel what the slave experienced during his imprisonment.

Teacher Reference:

The Political Economy of Slavery. Eugene Genovese. Random House. 1961.
Outlines the inefficiency of the slave economy.

Teaching the Black Experience. James Banks. Fearon. 1970.
Offers suggestions for dealing with slavery in class.

American Slave Revolts. Herbert Aptheker. Columbus. 1943, 1970.
Documents slave revolts.

Student References:

To Be A Slave. Julius Lester. Dial Press. 1968.
Slave narratives with brief historical sketches.

A People Uprooted. Volumes 1 & 2. Encyclopaedia Britannica.
Traces American slavery from Africa to the Colonies.

Long Black Schooner. Emma Sterne. Follett. 1953.

Audio-Visuals:

Films

Eye of the Storm. 16 mm. 25 minutes. ABC.

The Great Adventure: Harriet Tubman. 16mm 59 min. McGraw Hill Films.

Heritage of Slavery. 16mm. 53 minutes. Bailey Films.

Slavery: A History of Negro People. 16mm. 25 minutes. Indiana University.

Filmstrips with records

Black Rabbits, White Rabbits. Warren Schloat.

Studies in the History of Black America. "Slavery". Silver Burdett.

Black History. "Slavery." Lessons 5-8. Multi-Media.

Men of Thought, Men of Action. "The Spirit of Inquiry and the Idea of Liberty" Unit 1. "The Slavery Question" Unit 2. Doubleday.

Critical Thinking Aids. "Dred Scott." Modern Learning Aids.

## HIGH SCHOOL

Black resistance was simple when there were signs and segregated lunch counters. The direct and continuing avenues of resistance by whites and non-whites to injustices in American society reject the notion that blacks are inherently inferior and should be admitted into this society only on conditions of good behavior.

Jesse Owens, in his book Black Think, joins those Americans who have told non-whites that they had to match the whites capacity to inflict suffering on them by their capacity to endure it. "We have a choice. Whether to really battle the prison you find yourself in, or give in. Violence, hate and self-pity are easy. Self-control, true assertiveness and long-range planning are the challenges of a different color. The militants are the real Uncle Toms."

However, humility and meekness have long since vanished from black resistance movements. All deliberate speed is not now. Almost a decade ago, Langston Hughes wrote, "If one cools off today he might be stone-cold dead tomorrow. What do we want? We want everything we ever heard about in all the Fourth of July speeches ever spoken. Don't say it--because you might be declared subversive--but we want freedom". Frederick Douglass was no less humble when he stated, "Those who profess to favor freedom and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning.... Power concedes nothing without demand." Julius Lester echoes Douglass in his Revolutionary Notes when he writes, "To resist is to say not only will I not accept what you are doing, I will stop you from doing it. No one shall sleep peacefully again until you cease, desist and abdicate." He further cautions those of us who "....have nothing more than a commitment to destruction". That is not revolutionary.

The assessment of counter-vailing power that the white establishment could muster to oppose even the best organized revolution violent or non-violent, makes the black revolution seem impossible. That such a revolution might be attempted in face of overwhelming odds and without regard to the terrible consequences is not at all impossible.

In dealing with this subject in the classroom, teachers may use these questions:

1. What does the non-white man do with his aggressions?
2. What happens to a "dream" deferred?
3. What is the difference between a riot and a rebellion?
4. Is "law and order" without justice for all men compatible with the idea of a free democratic society?

Afro-American Studies teachers might refer to Unit III "Resistance and Revolution" in the Guide to Afro-American Studies.

References:

Chronicles of Black Protest. B. Chambers. Parents Magazine. 1968.
Compiled documents that are major milestones in the road from slavery to black power.

Fight For Freedom: A Story of the NAACP. Langston Hughes. W.W. Norton & Co. 1962
Traces the history of the NAACP from its inception to 1960's.

Revolutionary Notes. Julius Lester. Richard W. Baron. 1969.
Forty-eight essays on revolutionary thought beginning with peace movements.

Racial Crisis In America. L. Killian & C. Grigg. Prentice-Hall. 1964.
Warns that conflict, not consersus will dominate the Negro struggle for first class citizenship.

Black Think. Jesse Owens. Wm. Morrow & Company. 1970.
Jesse Owens writes of his experiences as a black man in a white world.

Selected Case Studies in American History Vol. II. Gardner, Beery, Olson & Rood. Allyn & Bacon, Inc. 1970.

The Peaceable Revolution. Betty Schechter. Houghton-Mifflin Co. 1963.
Deals with three phases of the Peaceable Revolution: Henry Thoreau, Gandhi, and the American Negroes.

Audio-Visuals:

Films

The Death of Simon Jackson. 16mm. 28 mintues. color. CCM. 1969.
Black hero writes militant poetry. Believes you can be militant without being violent. Loses life in struggle.

Filmstrips with records

Studies In The History of Black Americans. "The Black Revolution 1966". Silver Burdett. 1970.
Impatience with slow progress; demands for stronger action from integrationists and separationists.

Black History. "Beyond Black Power". Lesson 15. Multi-Media. 1968.

ELEMENTARY

It seems incredible that American history books in the past devoted only a few paragraphs to slavery when writing of the Civil War. Popular historians systematically neglected, ignored or suppressed the topic of slavery in elementary through college texts, while they carefully documented the colonial indentured servant system which was abolished early in our history. Today we ask ourselves how could they forget to mention, or relegate to unimportance, slavery which was developing into one of the basic institutions of the economy of the United States.

As the issue of freedom and democracy grew in importance, many of our Founding Fathers renounced slavery as immoral and as basically evil in their society; yet they had become accustomed to a style of life that flourished on slave labor and were reluctant to give it up. A slave owner himself, Thomas Jefferson's first draft of the Declaration of Independence contained an entire paragraph denouncing slavery. After two days of debate on the entire document, however, this paragraph was deleted. The seeds of the Civil War, and the riots of the 1960's were formally sown on July 4, 1776.

In the new Harcourt Brace Jovanovich social science series, slavery and resistance to it are put in a more realistic perspective, but elementary students should have supplementary materials available to aid in their understanding of this issue. Filmstrips such as "Folk Songs and Frederick Douglass", "Folk Songs and Abraham Lincoln", and biographical filmstrips on Nat Turner, Sojourner Truth, Robert Smalls are helpful. Two movies, Harriet Tubman and the Underground Railroad and Slavery: A History of the Negro People, are directed particularly to the upper elementary student.

Books, either biographical or fictional, are another excellent source for understanding of this complicated problem in our history.

References:

Harriet and the Promised Land. Jacob Lawrence. Simon & Schuster. 1968.
Simple poetic exposition of struggle from slavery to freedom for Harriet Tubman. Grades 1-5.

The Drinking Gourd. F.N. Monjo. Harper-Row. 1970.
Easy-to-read novel about the Underground Railroad and a little boy who learns about people and laws. One copy of this book has been provided to each elementary school library by the Afro-American Resource Center. Grades 2-5.

Proudly We Hail. Vashti Brown. Houghton-Mifflin. 1968.
Brief vignettes of famous Black Americans of the past and present. Grades 4-8.

By Secret Railway. Enid Meadowcraft. Crowell. 1948.
A northern boy's friendship with a freed black boy leads to danger and excitement after the black boy is carried back into slavery. Grades 4-8.

Frederick Douglass: Slave-Fighter-Freeman. Arna Bontemps. Knopf. 1959.
Biographical novel about a former slave and his escape to become a famous abolitionist and writer. Grades 4-8.

Canalboat to Freedom. Thomas Fall. Dial Press. 1966.
A free black man and an immigrant boy use their jobs on a canalboat as a cover for underground railroad activities. Grades 5-8.

Four Took Freedom. Philip Sterling. Zenith Doubleday. 1967.
Collected biography on Harriet Tubman, Frederick Douglass, Robert Smalls, Blanche K. Bruce. Grades 5-8.

Slavery in the United States. Leonard Ingraham. Watts. 1968.
Historic overview of beginnings of slave trade, life under slavery, rebellions and events leading to Civil War and 13th Amendment. Good prime source photographs and drawings. Grades 5-8.

## NOTES FROM THE RESOURCE CENTER

### Black Periodicals

The importance of books as a learning tool is obvious to most teachers and students. They provide information and literature in all subject areas

and present it in many ways, each book type having a different format or style.

Less obvious, and many times overlooked, is the valuable information and literature found in periodicals--more commonly know as magazines and journals. The search for information on any subject is not complete unless material appearing in periodical publications is examined.

Magazines and journals are published weekly, monthly, bi-monthly, or quarterly throughout the year, providing the most recent material on a subject. Not only do they contain the most up-to-date information in a particular area, but subjects too obscure or temporary to be found in book form are treated in periodicals. Trends of interest or opinions at a certain given time concerning a particular idea, problem or accomplishment are revealed in periodical literature as each issue gives contemporary information on the subject. Magazines and journals are also an excellent source for information on the latest books in a subject area and usually provide critical reviews by reputable persons.

The Afro-American Resource Center provides access to the most recent information in its field by subscribing to sixteen periodicals and two local black newspapers, the Bronze Raven and the Observer.

The magazines and journals deal with varied interests. Black World is a black literary and arts magazine with original works and critical reviews. The Crisis and Freedomways focus on civil rights and the freedom movement. Integrated Education and Journal of Negro Education consider the problems of Negro education; while Interracial Books for Children reviews books and supports standards of authenticity and quality in the writing and publishing of children's interracial books. The Resource Center not only subscribes to the Journal of Negro History, the major journal dealing with the history and culture of the Afro-American, but has also acquired in bound volumes all the past issues of this journal.

Ebony and the Negro History Bulletin are two periodicals which would be good additions to any school library. Ebony is a general interest picture magazine with stories of primary interest to Negro American readers. The Negro History Bulletin is an illustrated periodical designed for schools and the lay public containing historical accounts, feature stories and biographical sketches.

A descriptive list of all its periodicals has been compiled by the Resource Center and may be obtained from the Office. (729-5111, extensions 331, 378.)

Teachers desiring materials from the Resource Center for use during the months of January and February in connection with the birthday of Martin Luther King, Negro History Week, and Brotherhood Week should make reservations as soon as possible.

ESEA TITLE III
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# Afro-American Resource Center NEWS LETTER

January, 1972

## CIVIL RIGHTS
### Overview

When one hears the term "civil rights" today, he usually thinks of the Black Civil Rights Movement of the sixties. However, it is important to remember that the United States of America grew originally out of a struggle for basic human rights and the ability of each citizen to share equally in the benefits derived from those rights. From the march before the Boston Massacre in 1770 to the march on Washington in 1963, Americans have protested the deprivation of these rights and have requested treatment in line with the ideals of equality and justice for all.

Although laws passed by Congress and interpretation of these laws by the Supreme Court have attempted to guarantee the civil rights of everyone, general practice has not always permitted the laws to function as designed. Fear and prejudice deriving from overemotionalism or from certain "necessities" have sometimes caused society to deprive certain groups of their rights unjustly. For example, what other excuse could be given for the placement of second-generation Japanese-Americans in camps during the Second World War?

In this same context, then, one should view the Black Civil Rights Movement as only a part of a total picture. The development of the NAACP in the twenties, the Black Muslims in the thirties, the Congress of Racial Equality in the forties, the Southern Christian Leadership Conference in the fifties, the Student Nonviolent Coordinating Committee and the Black Panthers in the sixties, and the total concept of Black Power in all its ramifications for the seventies---all these groups are recent vehicles by which blacks have attempted to obtain and then to protect their share of the basic human rights upon which this country is founded. Although one may disagree with the methods employed by one or all of the above-mentioned groups, he cannot disagree with the underlying principle upon which each was established.

Teachers must bring their students to understand the concepts of good human relations, of basic civil rights and of equality under the law. If they can do this successfully, hopefully equality by practice will soon overtake and pass equality by statute.

References:

Confrontation: Black and White. Lerone Bennett, Jr. Johnson Pub. Co. 1965

Civil Rights. A. John Adams and Joan Martin Burke. Bowker. 1970.

ELEMENTARY

"The certainties of one age are the problems of the next." Richard H. Towney.

Our generation of teachers and adults in general received an orderly (if narrow) interpretation of American democracy from the classrooms of the past. It was often an overly simplified glorification of our deeds and heroes, and the faults and foibles of our heroes and policies were left out of the telling.

Today that kind of "good" history has little appeal to children who can sense the unreality of it. They want to know both sides of issues, how they developed and the very human factors that went into the resolution of conflicts in our history. The human interplay involved in our Bill of Rights is a fascinating story even if the reading of the 1st ten amendments of the Constitution may be dull for the average student.

Those concepts of democracy as a living document can be transmitted to children by going back to the living issues that are so important in our history. The struggle over the publication of the Pentagon Papers can be best explored in conjunction with the exciting Peter Zenger case of 1735.

Respect for religious freedom isn't just something nice for Catholics or Protestants in America. It also means that Jehovah's Witnesses can be true Americans even though they may refuse to salute the flag in public school. Children have put their lives on the line for the right to go to school and Linda Brown of the Brown vs. Topeka case should certainly be better known to young people today who may resent compulsory education and may not appreciate the price that has been paid for it. Voter registration too has been purchased in blood by young men such as Goodman, Schwerner, and Chaney.

The right to bear firearms should be understood from the Revolutionary period through westward expansion into the sixties and the assassination of M. L. King, the Kennedy brothers, as well as the pressures of the National Rifle Association. If children are old enough to see and handle guns in their homes from the closet or bureau drawer, they are old enough to consider the consequences of our right to have guns in private homes.

References:

Filmstrips

Our Living Bill of Rights. Warren Schloat. 1969.
"Freedom of Religion"
"Freedom of the Press"
"Right To Go to School"
"Right of Peaceful Assembly"

The Fight for Our Rights. Warren Schloat. 1969.
"Freedom of Speech"
"The Right To Bear Arms"
"The Right To Counsel"
"The Right To Vote"

Critical Thinking Aids. Modern Learning Aids. 1968.
"Freedom of the Press"
"Declaration of Independence"
"The Constitution"
"Slavery"
"Social Reformers"
"Dred Scott"
"Education for Free Negroes"
"The Birth of Unions"
"Political Bosses"
"Yellow Press"

Books:

Black and White. David Arkin. Ward Ritchie Press. 1966. 38 p.
Picture book about integrated education. Grades 1-4.

Lincoln and the Emancipation Proclamation. Frank Latham. Watts. 1969. 61 p.
A realistic picture of Lincoln as well as the political realities of the times with which he had to deal. Grades 5-9.

Meet Martin Luther King. James DeKay. Random. 1969. 89 p.
Easy-to-read book that scans the highlights of his life. Grades 3-6.

Malcolm X. Arnold Adoff. Crowell. 1970. 42p.
Simplified life of Malcolm X. Emphasizes personal growth and insights. Grades 2-5.

Thurgood Marshall: Fighter for Justice. Lewis Fenderson. McGraw-Hill. 1969. 127 p.
Marshall was the first Negro Justice appointed to the Supreme Court. Grades 5-7.

March Toward Freedom: Story of A. P. Randolph. Barbara Greenleaf. Grosset & Dunlap. 1971. 64 p.
Relates the highlights of his life, particularly during the organization of black labor unions. Grades 4-7.

Patrica Crosses Town. Betty Baum. Knopf. 1965. 178 p.
A Negro girl is bussed to a newly integrated school. Grades 4-6.

The Empty Schoolhouse. Natalie Carlson. Harper-Row. 1965. 119 p.
A little black girl goes to an all-white school where some people do not want her. Grades 4-6.

The Other Side of the Fence. Molly Cone. Houghton-Mifflin. 1967. 117 p.
Easy-to-read book about a white boy's view of a newly integrated neighborhood. Grades 3-6.

Up, Out, and Over!. Jack McClellan. Houghton-Mifflin. 1969. 156 p.
Story of a boy's struggle to take care of his little brother, go to school, and earn money for food. Easy to read. Grades 3-6.

Songs and Stories of Afro-Americans. Paul Glass. Grosset & Dunlap. 1971. 61 p.

Gives short history of types of music such as blues or Civil Rights songs and follows up with selections of appropriate songs.

HIGH SCHOOL

Return with us, now, to those thrilling civil rights marches of yesteryear. Out of the past come the footsteps of non-whites and whites, whose numbers are legion and whose sacrifices are immeasurable. But what was the impact of their efforts in the movement? Even a brief glance at the movement shows that the needs of the minority were sacrificed for the racism of the majority.

The Civil Right Acts of the 60's did little for non-whites in the North and West of the United States. Where state laws against discrimination have existed for a long time---blacks, Mexican-Americans, Puerto Ricans and Indians are still pressed into the lowest income areas, poorest education, worst housing, and most unemployed sections of the population. Nameless millions of Black Americans have sought adjustment in a new and sometimes hostile country. Civil rights movements only reveal a portion of the manner in which the Black American has sought to cast his lot with a changing American civilization.

Among the well-known, Dr. M. L. King, Jr. wrote, "....The Negro is not unmindful or indifferent to the progress that has already been made....If he is still saying, not enough, it is because he does not feel that he should be expected to be grateful for the....inadequate attempts of his society to catch up with the basic rights he ought to have inherited automatically, centuries ago, by virtue of his membership in the human family and his American birthright." (Why We Can't Wait. M. L. King, Jr.)

Among the least known was Rev. Richard Cain, born a free Negro in Ohio. After the Civil War he moved to South Carolina, where he became active in politics. His speech, on the floor of Congress in the debate over the Civil Rights Act of 1875, raised many of the same questions that would be debated again nearly a century later. "....Now I am at a loss to see how the friendship of our white friends can be lost to us simply by saying we should be permitted to enjoy the rights enjoyed by other citizens....All we ask is that you, the legislators of the nation, shall pass a law so strong and so powerful that no one shall be able to elude it and destroy our rights under the Constitution and laws of our country. That is all we ask...."

Among the nameless millions, 92 years later, an Oakland California gang leader whose comprehension of "civil death" was greater than "civil rights" said, "I can't lose by rioting. Done lost. Gonna be lost some more. I am sayin' to the Man: 'You includin' me in this game or not? And I know his answer, so I'm gettin' ready to get basic." (Is Anybody Listening to Black America?. Eric Lincoln)

For further information on Civil Rights consult the following materials.

Books:

Why We Can't Wait. M. L. King, Jr. Harper-Row. 1963. 178 p.
Deals with the black revolution of 1963 and explains why. Clearly exposes justice denied.

Is Anybody Listening To Black America?. C. Eric Lincoln. Seabury Press. 1968. 280 p.
A collection of essays and quotes relating to the plight of the Negro in America.

Beyond the Melting Pot. N. Glazer & D. Moynihan. M.I.T. Press. 1970. 363 p.
An urban study of the Negroes, Puerto Ricans, Jews, Italians and Irish of New York City.

Filmstrips with records:

Study In the History of Black Americans Series. Silver Burdett. 1970.
"Civil Rights Movement, 1954-1966"
Brown vs. Board of Education, Dr. King emerges as a leader, the Great March, and Voices of Kennedy.

Rush Toward Freedom Series. Warren Schloat. 1970.
"Give Us the Ballot"
Depicts the push for voting rights.

## JUNIOR HIGH

From a very early age the human animal learns to identify the particular seat of power and his relationship to it in his environment. As long as the values of the one individual or group remain constant with those of the authority figure, society operates smoothly; however, when the goals and values become divergent, or when one group espouses a certain set of values for itself but denies access to other groups within the same society, conflict develops.

At no time in the history of the United States have the black man's goals and values been substantially different from those goals enumerated within the model of the "American Dream". For the majority of black people this desire has been inclusion in the mainstream with all the rights and immunities involved. The Negro Civil Rights Struggle is the history of the power struggle between the Afro-American and the white power structure. It is typical of any power struggle in any society given the same ingredients and should therefore be studied in this perspective.

In order to be certain that the phrase "civil rights" does not die the same death as the phrase "American Dream", students must learn exactly what these so-called civil rights are. Then questions such as, "What is all this fuss about?" or "What do they want?" will not be asked by the students. And these same students can go several steps further than their parents in overcoming the

misunderstanding regarding the Black Civil Rights Struggle.

Student Reference:

Books:

Free and the Brave. pp. 701-702.
Declaration of Independence, Constitution of the United States and Amendments. pp. 704-726.

Chronicles of Negro Protest. Bradford Chambers. Parent's Magazine. 1968.
Prime source documents organized chronologically. Grades 7-9.

Civil Rights: The Challenge of the 14th Amendment. Peter Goldman. Coward-McCann.
Cursory discussion of Civil Rights Movement from 1863 to present concentrating on decade of 1960's.

They Took Their Stand. Emma Sterne. Macmillan. 1968.
Biographies of white southerners who fought for the civil liberties of black Americans. Grades 7-9.

Harriet Tubman. Ann Petry. Crowell. 1955.
Interesting biography on the life of Harriet Tubman.

Martin Luther King - Fighter for Freedom. Edward Preston. Doubleday. 1968.
Easy to read straightforward biography. Grades 4-8.

Pioneers in Protest. Lerone Bennett. Johnson. 1968.
Short biographies of freedom fighters and abolitionists during years 1770-1968.

Audio-Visuals:

Liberty Street-One Way. Guidance Associates.

Search for Black Identity: Martin Luther King. Guidance Associates.

Search for Black Identity: Malcolm X. Guidance Associates.

Critical Thinking Aids. Modern Learning Aids.
"Constitution"
"Social Reformers"

Fight For Our Rights. Warren Schloat.

Law and Order: Values in Crisis. Warren Schloat.

Rush Toward Freedom. Warren Schloat.

Men of Thought—Men of Action. Multi-Media.
Unit Five "Free at Last"
Unit Nine "Tides of Change"

Films:

Black and White Uptight. Bailey Films. 16mm. 35 minutes. 1969.

Death of Simon Jackson. CCM Films. 16mm. 28 minutes. 1969.

Martin Luther King, Jr. Journal Films. 16mm. 29 minutes.

Ticket to Freedom. Spoken Arts. 16mm. 23 minutes.

Records:

We Shall Overcome: Songs of the Freedom Riders and Sit-Ins. Folkways. 1961.

Malcolm X Speaking. Ethnic Records.

## NOTES FROM THE RESOURCE CENTER

Most libraries have a group of books which are planned and written not to be read completely, but rather to be referred to for items of information. Such groups of books, or other materials, are called the reference collection.

Reference books are organized and arranged so that information may be quickly and easily found in them. The format of a reference book emphasizes alphabetical and chronological arrangement, and uses detailed indexes and numerous cross references.

Needed information may be completely found in a reference book, or the book may only indicate other books or materials which will provide the full information. Book types which contain needed information completely include dictionaries, encyclopedias, handbooks, almanacs, biographical dictionaries, atlases and gazetteers. Bibliographies, indexes, and directories refer the user to other sources where the information may be found.

The Negro Almanac is the most comprehensive general reference book on black Americans. It is the first place to try for a quick answer needing factual information concerning Negroes. The Almanac is well illustrated and authoritative, and its information is approached in three ways: historical, biographical, and statistical. The statistical material includes tables, graphs, and charts which present a graphic picture of the social and economic conditions most black Americans live in today.

Some of the other valuable reference books in the Afro-American Resource Center's collection include:

The Negro Heritage Library. Educational Heritage. 1966.
This is an encyclopedic set of ten volumes which attempt to cover the entire spectrum of the life and history of the Negro American. The reader interest level of this set ranges from upper elementary through adult.

Pictorial History of the Negro in America. Crown Publishers. 1968.
Using more than 1,200 illustrations, this is the most complete picture survey of the Negro in America. Significant personalties and events--social,

political, and economic--are presented in a chronological order.

Jeune Afrique. Africana Publishing Corporation. 1969.
A one volume reference of facts and figures giving an overall picture of the African continent, its achievements and its aims.

Compton's Precyclopedia. F. E. Compton Company. 1971.
A multi-ethnic encyclopedic set of books for use with lower elementary grade school children. Articles are on topics most frequently taught in the early school grades. Blacks and other minority peoples and their contributions are naturally and well integrated in the books.

The Negro in American History. Encyclopaedia Britannica. 1969.
Three volumes of original source materials on the role of the black man in America, presented in reverse chronological order to aid in supplementing the teaching of American history in schools.

International Library of Negro Life and History. Publishers Company. 1968.
An encyclopedic set treating in detail the cultural and historical background of the black American, which has been adversely attacked by critics. The set still remains the only source for information in some subject areas concerning the black American.

## SPECIAL EVENTS

| | |
|---|---|
| January 11, 1972 | Primary Pilot School Teachers, 3:30-5:00 p.m. Glendale School |
| January 15 | Birthdate of Dr. Martin Luther King, Jr. |
| January 27, 1972 | "The Afro-American Curriculum Office and the Toledo Public Schools" 12:30-1:30, Board Room, Administration Building |
| February 5, 1972 | "African Art in Modern American Classrooms", 10:00-12:00 noon, Ottawa Hills High School |
| February 13-20, 1972 | Negro History Week |

Note: The Afro-American Curriculum Office will sponsor two seminars on Black History during February and March. Contact the Staff Development Office of the Toledo Public Schools for details.

ESEA TITLE III
TOLEDO PUBLIC SCHOOLS
MANHATTAN BLVD. AND ELM ST.
TOLEDO, OHIO 43608

Afro-American Resource Center
NEWS LETTER

February, 1972

# BLACK LEADERSHIP IN AMERICA
## Overview

Leadership (the quality of leading, the act of leading or the ability to lead) by its varied nature can cause many problems for one wishing to discuss this phenomenon in our society, and especially so when the qualifying adjective "black" is placed before it. The primary complication revolves around what approach to use in the discussion.

For example, will a mere chronological format suffice, beginning with Estevanico around 1527 and ending with Mrs. Shirley Chisholm in 1972? Or should one discuss the institution or field of endeavor in which the person led, as Countee Cullen did in literature and George Washington Carver in science? Or is black leadership determined by the make-up and power of the followers, i.e. must they be all white or black or mixed? Finally, must the black leader have attained a certain degree of fame like Marian Anderson in music or can he be the black minister who successfully assists his small congregation in community efforts?

Although all the above mentioned categories are possible, there is one overriding bond among black leaders from the beginning of this country——the quest for equality among all peoples and their acceptance on the basis of their competence in whatsoever area of endeavor. In former writings we have spoken of black participation in different aspects of this country's past and present evolvement. It should hardly need stating that black leaders have functioned in every area, in every way and in every time that blacks have participated.

Therefore, teachers should decide on at least one approach (or preferably all of them) and bring the information into their classrooms. This implementation need not be out of proportion to the importance of the people; but red, black, white, brown and yellow students must see that this country is multi-ethnic and multi-racial and that all groups to some degree have contributed leaders for the common endeavor of building a democratic nation.

Reference:

For specific teacher reference books on black leaders in different areas, refer to the section Notes From the Resource Center of this Newsletter.

HIGH SCHOOL

The Long Quest - "What are we going to do about these white folks?" John Oliver Killens asked. "How are we going to integrate them into our New World of Humanity? This is the enormous Black Man's Burden today." Martin Luther King upon receiving the Nobel Peace Prize in 1964 said "....this mighty army of love and I am sure that the entire world now looks to the Negro in America for leadership in the whole task of building a world without want, without hate and where all men live together in shared opportunity and brotherhood." Five days later King was sitting in jail, probably asking himself, "Can the white man become a soul brother?" Marcus Garvey and Le Roi Jones believe not. James Baldwin and John Oliver Killens are skeptical.

Every single black leader, since the middle of the 19th century, who really knew what power is, has been killed, imprisoned or exiled. The minute M.L. King attacked the Viet Nam War and talked of uniting poor whites and blacks, he became a threat. The non-violent technique was impractical and obsolete in view of such virulent racial treachery. But Afro-Americans needed it to propell them to this point in time.

The black freedom movement is like a symphony orchestra without a permanent leader whose orchestration has changed to a mounting crescendo of chaotic confrontations with substitute "conductors". The assassination of Malcolm X and King produced a dramatic Allegro full of strife and dissonance. Both took their turn at the podium to set the world on fire. King's "symphonic" expression symbolized the quest of black Americans for their rightful place in the society.

Malcolm X's overture to "self defense" marked him as a product of a racist society. Malcolm X was a very complex person whose life made a simple statement. His life says to young non-whites, you too can come out of the mire and rise to international leadership. He had the greatest leadership potential of any person to emerge directly from the proletariat in this century. In another time and under different circumstances he might have been a king....and a good one. He might have made a nation and he might have destroyed one. His spirit will rise again, because the perpetuation of the ghetto which spawned him will not let non-whites forget.

The point here is that different types of leaders are called forth by different types of situations. The voices of American black and non-white leaders are still being heard today. The voices are sometimes respectable and refined. But sometimes they are bellicose and a little frightening to those Americans who feel the world is right; just as it has been for more than 300 years.

References:

The Long Quest. Silhouettes In Courage. 1970. L.P. Recording. Time: 21:08.
The Sixth Symphony symbolizes the quest of Afro-Americans for their rightful place in the society.

Films:

Martin L. King, Jr. Journal Films. 16mm. 27 minutes.

Filmstrips With Records:

The Search for Black Identity: Malcolm X. Guidance Associates.

The Search for Black Identity: M.L. King. Guidance Associates.

Rush Toward Freedom. "Will It End?". Warren Schloat.

Books:

The Negro Almanac. Harry Ploski. Bellweather Publishing Company. 1967.
A reference book on black Americans.

Black Profiles. George Metcalf. McGraw-Hill. 1970.
Short biographies that rely on primary and secondary sources to compile brief lives and purposes of each individual. M.L. King, W.E. DuBois, Roy Wilkins, Jackie Robinson, Harriet Tubman, Medgar Evers, and Eldridge Cleaver.

## JUNIOR HIGH

In the era of the anti-hero the task of teaching about black leadership is difficult at best. The question certainly is not where to find information but rather how to make readily available materials meaningful. We must be able to answer the questions asked by the thoughtful students of today of all backgrounds. "Why are you parading black leaders, they aren't in the books; so why study them?" or "My father says King was a communist agitator".

Perhaps one method is to deal with the characteristics of leadership in general rather than with each specific leader. What are these elusive "qualities" to which we allude? Of course there is no simple answer to this query; however, the students can provide initial input in discussing the characteristics of gang leaders, classroom leaders, church leaders, etc. in their own experience.

What qualities can be considered necessary for leadership? Are different qualities necessary for different types, such as political leadership, religious leadership, gang leadership? Where do the elements of charisma, time and circumstance enter into the picture.

When we apply our criteria for leadership, does the particular person under consideration measure up? In other words do Frederick Douglass, Michael Cross (Toledo Black Panther), Harriet Tubman, Shirley Chisholm, Martin L. King, H. Rap Brown, etc. possess these leadership qualities? Are there degrees of leadership? Can we say one either is or is not a leader?

Another procedure is the case study method. For instance, what characteristic does Harold Garner (Toledo City Council) have that would qualify him as a leader? Do other leaders we respect and have read about share similar qualities?

When using the case study approach one can discuss how it is that men seemingly as different as Ralph Bunche and Malcolm X or Thurgood Marshall and Nat Turner can be considered black leaders. Each of these men represents a different approach in attaining the same general goal——that of leading his people to

freedom and equality.

As we study these various leaders we need not segregate them. Leaders are leaders. It is a fact, however, that traditional studies have tended to be biased in favor of the Anglo-Saxon majority; therefore, we are obligated to mention the group to which the example case belongs at some point in the discussion.

References:

Refer to Notes From the Resource Center and the Senior High and Elementary bibliographies from the copy of this month's newsletter.

Leadership In American Society: A Study of Black Leadership. Allyn & Bacon. 1969. With teacher guide.
Sociological study of leadership using black leaders and black organizations as cases in point.

Student References:

The Afro-American In The United States History. DaSilva. Globe. 1969. Chapter 38. "Afro-Americans in Politics".

Pioneers In Protest. Lerone Bennett. Johnson Publishing Company. 1968.
Short biographies into the lives of freedom fighters, 1770-1970.

Long Black Schooner. Emma Gilders Sterne. Follot. 1953.
Novel about the escape of an African prince from slavers.

Pioneers and Patriots: The Lives of Six Negroes of the Revolutionary Period. Lavinia Dobler & Edgar A. Toppin. Doubleday & Company. 1965.
Peter Salem, Jean Baptiste DeSable, Phillis Wheatley, Banneker, Cuffe.

The Spy, the Lady, the Captain and the Colonel. Stiller. Scholastic. 1970.
Short biographies, fifth grade reading level.

Young and Black in America. Roe Alexander. Random House. 1970.
Interesting biographies of Frederick Douglass, Richard Wright, Daisy Bates, Malcolm X, Jimmy Brown, etc.

Filmstrips:

Political Power: Black Political Power. Doubleday & Company.

The Search for Black Identity: Malcolm X. Guidance Associates.

The Search for Black Identity: M.L. King. Guidance Associates.

Civil War Generals. Modern Learning Aids.

Nat Turner. Modern Learning Aids.

They Have Overcome. Warren Schloat.

See Senior High and Elementary sections.

## ELEMENTARY

There is little doubt that K-6 teachers in "black" schools have been and will be giving an emphasis in their classes to leaders who are black. Encouragingly, there are now many more books, posters, filmstrips, and even a few movies directed to this area for students in grades 3-4-5-6. Materials about famous black people are not as plentiful on the K-2 grade levels.

However, elementary teachers in predominantly "white" schools may not see the relevance of including black leaders in their regular classroom work. Justification for an absence of stress on black leadership could be: 1) their students are non-black, 2) the story of black Americans is complicated and a "heavy", sometimes distasteful, topic.

Yet many people say this benign neglect of "black" among our white school population is one of the basic reasons for the misunderstandings and tensions between black and white adults in our country today.

White children grow up feeling comfortable and accepting of the fact that white leadership and white competence are all around them. They may also be as accepting and comfortable with black public figures or newsmakers as long as they are within the sports, or entertainment field. White adults often think they are very tolerant, open-minded people because they enjoy Flip Wilson or appreciate Bill Russell.

So, too, many "sheltered" white children never come in contact with black people until their late teens or adulthood. Then in the areas of higher education, employment, or health services, the white person has to deal with his own surprise even distrust and fears of black intelligence, honesty, competence. Black law enforcement officers, black doctors, black child care aids, black social workers, black judges, black supervisors on the job may evoke so great an uneasiness in such a white person that he does not respond honestly and comfortably to the black person. In other words white people often respond to a black person's skin color rather than to him or her as a person.

For this reason it is very important for young white students, especially those who have no contact with black teachers, or black neighborhood friends to be given a chance to know and appreciate black people as people rather than as black.

Books:

A Weed Is A Flower: The Life of G.W. Carver. Brandenburg Aliki. Prentice-Hall. 1965. Grades 2-5.

Martin Luther King, Jr. - A Picture Story. Margaret Boone Jones. Children's Press. 1968. Grades K-3.
In all school libraries from Afro-American Resource Center.

Malcolm X. Arnold Adoff. Crowell. 1970. Grades 2-5.
In all school libraries from Afro-American Resource Center.

The Picture Life of Thurgood Marshall. Margaret Young. Watts. 1971. Grades 2-4.

Booker T. Washington. William Wise. Putnam. 1968. Grades 1-4.

Proudly We Hail. Vashti Brown. Houghton-Mifflin. 1968. Grades 4-8.
Past and present blacks who have helped to shape America.

Afro-American Contributors to American Life. John Franco. Benefic Press. 1970. Grades 4-8.
Twenty famous black Americans with separate readings on 2nd, 4th, and 6th grade levels.

For All People. Frances Humphreville. Houghton-Mifflin. 1968. Grades 4-7.
Biography of Frederick Douglass.

Matthew Henson: Arctic Hero. Sheldon Repley. Houghton-Mifflin. 1966. Grades 4-7.

Meet Martin Luther King, Jr. James DeKay. Random House. 1969. Grades 3-6.

March Toward Freedom: Story of A. Philip Randolph. Barbara Greenleaf. Grosset and Dunlap. 1971. Grades 4-7.

Captain of the Planter. Dorothy Sterling. Doubleday. 1958. Grades 5-8.
Biography of Robert Small.

Filmstrips:

Benjamin Banneker (1731-1806). Free black man of colonial period. Mathematician, inventor, city planner of Washington, D. C.

Mary McLeod Bethune (1875-1955). Child of poverty who grew up to fight for education for herself and other blacks.

Edward Brooke (1919- ). First Negro U.S. Senator since Reconstruction.

Gwendolyn Brooks (1917- ). Poet, winner of Pulitzer Prize.

Ralph Bunche (1904-1971). U.S. diplomat and Nobel Peace Prize Winner.

George Washington Carver (1864-1943). Scientist and pioneer in agriculture products research.

Frederick Douglass (1817-1895). Former slave, abolitionist, writer.

Charles Drew (1904-1950). Doctor who pioneered research in blood plasma.

W.E.B. DuBois (1868-1963). Scholar, Spokesman for growing frustration of blacks in early 20th century. Founder of Niagara Movement which eventually becam the N.A.A.C.P.

Matthew Henson (1867-1955). Polar explorer.

Martin Luther King, Jr. (1929-1968). International non-violent civil rights leader and Nobel Peace Prize winner.

Thurgood Marshall (1908- ). Civil Rights attorney and Supreme Court Justice.

Gordon Parks (1912- ). Photographer, writer, motion picture director.

A. Philip Randolph (1889- ). Labor and civil rights leader.

Robert Smalls (1839-1915). Planner and navigator for key Civil War battles, U.S. Congressman.

Sojourner Truth (1797-1883). Escaped slave who became an outstanding abolitionist.

Harriet Tubman (1826-1913). Great "conductor" on the Underground Railroad.

Nat Turner (1800-1831). A slave who led one of the first major revolts against slavery in the U.S. in 1831.

Booker T. Washington (1856-1915). Pioneer in Negro Education.

Films:

Martin Luther King. 323.1-7. 29 minutes. Grades 4-12.

Harriet Tubman and the Underground Railroad. 973.6-2. 54 minutes. Grades 4-12.

Visuals:

Black America - Yesterday and Today. David C. Cook. 1969.
Bulletin board pictures of famous black people or historic events. One set of these has been provided to each school library by the Afro-American Resource Center.

NOTES FROM THE RESOURCE CENTER

There is a vast amount of varied reading available on black men and women who have contributed significantly to our American society's growth. This literature ranges from concise statistical information, to documented biographies, and on to the rich and personal autobiographies many black Americans have written.

General reference books such as Ploski's Negro Almanac, Davis' American Negro Reference Book, and Ebony's Negro Handbook provide quick access to concise, statistical biographies. Many of the volumes in the encyclopedic sets of The Negro Heritage Library and The International Library of Negro Life and History are biographical sources in specialized areas or occupations. Among these are Negroes in Public Affairs and Government, Profiles of Negro Womanhood, Negro Americans in the Civil War, The Black Athlete, and The Negro in Music and Art.

In volumes of collective biography, information still tends to be short or limited, but is usually written in the more interesting style of narration or essay form. Black Profiles by George Metcalf contains essay biographies of

thirteen modern black leaders; while Benjamin Brawley's The Negro Genius is a narrative incorporating the achievements of blacks whose rhetoric, literature, intellectual thought, or music and art have contributed to the American heritage.

There are many books in which the entire story is about the life of an individual black American. These individual biographies may be scholarly documentaries as Benjamin Quarles' Frederick Douglass; or may provide more dramatic and emotional reading as found in Leslie Alexander Lacy's Cheer the Lonesome Traveler, the life story of W.E.B. DuBois or in For Us the Living, a biography of Medgar Evers written by his wife.

Autobiographies have been the source of some of the most prolific and finest black American literature. In these stories the reader becomes aware in the most personal way of the life experiences of black men and women. Some of these autobiographies are simple, light reading as Marion Anderson provides in her My Lord, What a Morning. There are autobiographies by black authors which are recognized as significant American literature, but tend to be more complex and abrasive and are clearly adult reading. Claude Brown's Manchild in the Promised Land and The Autobiography of Malcolm X are representative of this group.

Teachers may also find feature articles on black individuals in journals and magazines. Especially good for classroom use are the pictorially illustrated articles consistently appearing in Ebony and the Negro History Bulletin.

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# Afro-American Resource Center

Vol. I No. 6

March and
April, 1972

## MAN: COMMONALITY AND DIVERSITY
### Overview

"Genera, orders, classes exist only in our imagination.... There are only individuals. Nature does not arrange her works in bunches, nor human beings in genera." This statement, made by Georges Buffon in his Histoire Naturelle written during the eighteenth century, is a puzzling one. He realized that there was a total but he moved to the opposite extreme without giving validity to any intermediary steps. Since he was a natural scientist and was writing before the scientific growth of anthropology and sociology, he can be somewhat excused for this oversimplification, or possibly his personal philosophical idea!

If we attempt to apply this same principle to human beings, we see a definite oversight, especially with the perspective of the twentieth century. Without going into too many details, there are three components of our human society which are important for study and reflection——man, the total; ethnos, the intermediary; and persona, the minute. In light of efforts in the twentieth century directed toward pointing out the value and worth of the attributes of various ethnic groups, it is imperative that the intermediary step——the ethnos——not be omitted.

The question may then arise: "What interpretation or definition shall we place on ethnos?" Is it a racial ethnos, a national ethnos, a religious ethnos, or a cultural ethnos? The answer to this question is quite simple when the total concept is considered; it is the implementation that causes the real problem. Man must be studied as a whole for the likenesses inherent in being human; the ethnos, whether racial, national, religious or cultural, must be recognized and appreciated in its differences; and the persona, the individual, must be respected for what he becomes after synthesizing the two previous parts. This breakdown is not "only in our imagination", it is a fact of life.

The month of February was designated as Human Relations Month, a time to take special note of those around us and our relationship to them. However, each of us should consider those principles everyday throughout the year——as we meet others, as we teach others, as we learn from others and as we live in the same world with others different from ourselves.

References:

Color and Race. Edited by John Hope Franklin. Houghton-Mifflin. 1968.
An anthology of racial thought throughout the twentieth century for all parts of the world.

Race and Culture Contacts in the Modern World. E. Franklin Frazier. Alfred A. Knopf Company. 1957.
A study of various societies in Africa and Asia, emphasizing the ecological, economic and political influences upon the social organization as a development of old and new culture.

JUNIOR HIGH

In the attempt to stress the similarities among peoples, let us not shirk our responsibilities when differences occur. Perhaps a white student remarks at the difference in speech between himself and a black student who is bussed from across town or a black student remarks at the seemingly stilted language of his teacher. Does the teacher use these observations as entrees into the study of simple liguistics and dialect, or does she pass them over merely as sloppy speech and/or poor grammar.

In the former instance the teacher not only gives integrity to noticeable differences in dialects among students, she also develops a lever with which to study differences in culture between groups of people. In the latter instance the teacher passes judgment on appropriateness of behavior and sets up a superior and an inferior mode of classroom behavior, a judgment not unnoticed by the students.

Different dialects, of course, are only one manifestation which surface daily in our experiences in a diversified society. Leading language arts textbooks now have units concentrating on dialects and stress that there is no superior or inferior dialect, only general usage. (Concepts and Values, Teacher Manual, grade 5, page T45, Follett.) These other dialects have grammatical rules, idioms, inflections, etc. and can be studied as any other form of communication.

Better human relations and self-concept can result when we strive to understand the differences. What can be more prestigious and enlightening to a young student than to read a story in his dialect in a text in the classroom and to be asked to explain it to the teacher and for classmates. Studies have concluded that students who are taught to read first in their dialect and then in standard English achieve greater success than students who are first taught to read in dialect different from their own. ("When Children Speak a Dialect", Instructor, March, 1972, pp. 60-61.)

For teachers who have more homogeneity in their classes as far as cultural, racial and religious backgrounds are concerned, discussion of subcultural differences are equally important. Folktale anthologies, discussion of religious holidays, foreign language, and novels written in dialect can be used effectively toward awareness of these differences. Exchange programs can be used with a discussion of the specific novels or stories as a focal point. The purpose of

these explorations into differences is then three-fold: 1) to provide better human relations through the use of media in the classroom, 2) to broaden the educational background of the students regarding different cultures and their origins within the larger society, and 3) to provide members of all groups with a more realistic self-concept.

References:

Information Is Not Enough. Gertrude Noar. 1970 edition. Anti-Defamation League B'nai B'rith.
Other responsibilities of the American School.

"When Children Speak a Dialect". Instructor Magazine. March, 1972. pp. 60-61.

"Social Studies Salad Bowl Recipes". Instructor Magazine. March, 1972.

Teaching the Black Experience. James Banks. Fearon. 1970.
Methods and approaches that can be used to create environment for study of race relations and black experiences.

Barrio Boy. Ernesto Galaza. University of Notre Dame Press. 1971.
True story of a Mexican boy who journies from Mexico to the barrio of Sacramento. Courtesy of Mexican-American Curriculum Office.

Student References:

The Yellow Bone Ring. Genevieve Gray. Lothrup. 1971.
Historical fiction. Setting is the civil war. Hero is Cato, an ex-slave boy who searches for his identity as a free soldier in the Union army.

Black Folktales. Julius Lester. Richard W. Baron Company. 1969.
Old and new folktales written in dialect.

The Soul Brothers and Sister Lou. Kristin Hunter. Scribners. 1968.
Lauretta is a lonely black teenager who begins to find hope through the musical group "The Soul Brothers".

Soulscript: Afro-American Poetry. June Jordan. Doubleday. 1970.
Anthology of poetry by black artists for junior high level.

Bondage, Freedom and Beyond. Addison, Gayle, Zenith. 1971.
Collected prose by black American authors.

Black Scenes. Edited by Alice Childress. Doubleday. 1971
One scene each from 15 plays selected to represent the spectrum of the black experience.

Say Chicano I Am Mexican American. Bob & Lynne Fitch. Amecus Street Book. Creative Educational Society. 1970.
Pictorial story of Lupie her family and environment in San Joaquin Valley, California.

Films:

That's Me. McGraw Hill. 15 minutes.
Young Puerto Rican and social dialogue on values and "success" in America.

William: Georgia to Harlem. Learning Corp. of America. 25 minutes.
Troubles of black migrant child adjusting to city life.

Unseen Surburbia. N.B.C. Educational Enterprises. 1969. 27 minutes.
Rural slum depicted. Hidden poverty in America.

Filmstrips with records:

Out of the Mainstream. Warren Schloat.
Six monologues about poor in America. Includes Appalachian, black migrant, Chicano, Sioux Indians, Puerto Rican, black sharecroppers.

Liberty Street One Way. Guidance Associates.
Excellent expression of housing conflicts because of race——one black and one white work together but do not live together.

Afro-Americans Speak for Themselves. Educational Dimensions, Inc.
Creative treatment of black history through literature.

Records:

Dialectic of Black American. Western Electric Company.

ELEMENTARY

There is an enjoyable book for elementary children entitled All About Us which asks the fun-question, "Wouldn't it be silly if we all looked alike?" and goes on to a fun-answer of pretending what the world would be like if all mothers, all children, all teachers, all students really did look like everyone else. The book then explores the fact the "We don't all act alike just as we don't all look alike".

Yet, it seems that so many children grow up with a mental wall which prevents them from having a real appreciation of people who look and act differently from themselves and even makes them unable to accept divergence in their own neighborhood, school or family.

Some people go through life handicapped by an "Archie Bunker" mentality which may be humorous in All In The Family for one half hour television viewing once a week but is very devastating if you live with it day in and day out.

Many of our resources at the Afro-American Resource Center are selected specifically to open young children's minds to knowing and appreciating different peoples, unfamiliar cultures, and values of those close and far from them.

Guidance Associates Series.
"Guess Who's In a Group"
"What Do You Expect of Others"
"What Happens Between People"
"So You Got Mad, Are You Glad?"
People in the series are of multi-ethnic or multi-racial background. Themes are on interpersonal understanding. (Grades 1-6).

Values in Action. Holt, Rinehart and Winston.
Series of 9 role-playing problem situations. Includes topics such as respect for rules, lying, cliquing, exclusion, destruction of property, getting even, lying, fighting, jumping to conclusions. (Grades 4-6).

Man: A Cross-Cultural Approach. Educational Resources, Inc.
"People", "Cultures", "Housing", "Leisure", "Religion", "Education" "Work", "Transportation". Examines each topic from a world view. (Grades 5-12).

The American Indian. Warren Schloat.
"Before Columbus", "After Columbus", "Growing Up", "Religions", "Arts and Cultures", "Navajo". Emphasizes complexities of life of various Indian groups and value conflicts with white man. (Grades 5-12).

Families of Modern Black Africa. S.V.E.
"A City Family", "A Copperbelt Family", "A Village Family". Diversity of life styles, recent developments, and cultural combinations of the old and the new. (Grades 4-6).

Books:

All About Us. Eva Knox Evans. Golden Press. 1947. Grades 2-6.

Why People Are Different Colors. Julian May. Holiday House. 1971. Grades 2-8.

Your Skin and Mine. Paul Showers. Crowell. 1965. Grades K-4.

Look at Your Eyes. Paul Showers. Crowell. Grades K-4.

Red Man, White Man, African Chief. Marguerite Rush Lerner. Medical Books for Children. 1961. Grades 2-4.

Colors Around Us. Afro-Am Publishing Company. 1971

Presents positive images for children of various skin colors, and then expands to the wider concept of "race" and the brotherhood of the human family. Grades K-6.

## HIGH SCHOOL

There is a commonality of man, but there is not a commonality of ideals and ways of achieving them. A man and woman may marry but they remain two

distinct personalities. A common culture, language, religion or race does not insure friendliness or good-will as the American Revolution and Civil War will testify.

Note, for example, the diversity in black political thought. The Afro-Americans of the '60's in unison cried "I, too, am a man! I, too, want the freedoms that other men have achieved." Whitney Young said it eloquently as an unofficial advisor to Presidents. Stokley Carmichael called the President of the U.S.A. a warmonger. The Urban League warned of the "fire next time" if their constructive programs were not implemented. H. Rap Brown of SNCC said they were ready to light the fire. These differences among men were apparent between Booker T. Washington and W.E.B.DuBois.

There are many sides of man's life and they are reflected in his ways of life. "He approaches divinity in his thoughts, and is corrupt in his acts. He enslaves and he frees; he breeds and he slays; he destroys and he restores." (Man's Cultural Heritage. Paul Welty.) In his book The Descent of Man (1875), Charles Darwin makes a statement on social and cultural advancement. He seems to be far less a racist than those who used his theories as a basis for their own philosophies when he states, "As man advances in a civilization and small tribes are united into larger communities, the simplest reason would tell each individual that he ought to extend his social instincts and sympathies to all members of the nation, though personally unkown to him. This point being once reached, there is only an artificial barrier to prevent his sympathies extending to the men of all nations and races."

In conclusion, students today must be prepared to live in a world that is 4/5 colored, 9/10 poor and in most cases neither Christian in religion nor democratic in ideals. The future depends on every well-meaning, clear thinking American who attempts to correct the wrongs caused by racism. The fact is that we have to learn to get along with people who are different whether we like them or not; people are different and likely to stay that way. The war of the "color line" does not have to be inevitable. But racial slander must go. Respect and justice must come.

References:

Man's Cultural Heritage. Paul Welty. J.B. Lippincott Company. 1969.
A world history textbook from the Lippincott Social Studies program.

The Subject Is Race. Peter Rose. Oxford Press. 1968.
Deals with traditional ideologies and the teaching of race relations.

Freedomways. Volume 11 #3, 3rd quarter. 1971. page 237.
A quarterly review of the freedom movement.

Beyond the Melting Pot. N. Glazer & D. Moynihan. M.I.T. Press. 1970. 2nd Ed.
A sociological study of Negroes, Puerto Ricans, Jews, Italians and Irish in New York City.

Understanding Other Culture. Ina Brown. Prentice-Hall. 1963.
Examines the many different ways various societies approach and solve the problems common to all human beings.

Films:

Black and White Uptight. Bailey Films. 35 minutes. 16mm.
Identifies transmission of stereotypes. Narrated by Robert Culp.

Black and White Together. Indiana University. 58 minutes. 16mm.
An attempt to promote interracial understanding between high school students by conducting 2 six week sessions of living and learning together.

The Hat: Is This War Necessary?. McGraw-Hill. 18 minutes. 16mm.
An animated film on world disarmament.

Filmstrips with records:

Minorities Have Made America Great. Warren Schloat. Sets I & II.
Breaks down stereotypes of American minorities.

Man: A Cross Cultural Approach. Educational Resources, Inc. Lessons 1-8.
Over 100 countries represented. Topics include work, leisure, religion, education, housing, and people.

Exploding the Myths of Prejudice. Warren Schloat.
Explains that prejudice is learned.

Relocation of Japanese-Americans Right or Wrong. Zenger Productions.
Provides background of Japanese-Americans in U.S.

## NOTES FROM THE RESOURCE CENTER

The diversity of aspirations and responses to life by persons of different ethnic and cultural backgrounds is reflected in their writings. Many reading sources reveal this diversity.

Makers of America, in ten volumes, offers 731 writings by people from all cultural and ethnic groups and ranges over four centuries of American history. These writings include personal letters, essays, speeches, petitions, and last will and testaments, and are authored by blacks and whites, Indians and Irish, and all the other minority peoples of America.

Two strong themes--the unifying "melting pot" concept (the homogenization of all people in America), and "cultural pluralism" (the retention of individual ethnic identity) run through all these writings and supplement each other. Each individual author searches for a oneness with his nation, but interprets it in a unique way, reflecting the influence of his cultural or ethnic group.

The experience of America's ethnic groups--the conflicts and frustrations--are explored in a collection of articles, The Aliens: A History of Ethnic Minorities in America. J. Joseph Huthmacher attempts to explain In a Nation of Newcomers why cultural individuality of ethnic groups keep the American Melting Pot concept from being completed; and includes a chapter, "The Oldest Minority, Negro

Americans," which describes the factors and forces that have kept the black minority out of the melting pot. Oscar Handlin's pamphlet, Out of Many, approaches the central themes of American ethnic differences as a "heritage of diversity".

The generalized experience of being a black person in America is described in Ralph Ellison's classic novel, Invisible Man, as being a non-existent, invisible role within the society. Brothers and Sisters, a collection of short stories by black writers, indicates how more personal the interpretation of being black can be as the authors all write about experiences from their childhood days. To Be A Black Woman collects writings by and about black women to portray the even more particular experience of being black and female.

How personal and individualized the experience of being black in America can be is found in reading Many Shades of Black in which contemporary black people from all walks of life reveal not only wide differences in their personal ideals and goals, but a great diversity in the ways and means of effecting these ideals and goals.

## SPECIAL EVENTS

### Voices From Central High School

Students from Harvard and Pickett Elementary Schools are cooperating to present a play as a tribute to the nine black students who attended Central High School in Little Rock, Arkansas in 1957. The play can be viewed on WGTE-TV, Channel 30, on Mr. Art Edgerton's program on April 19, 1972 at 7:00 p.m.

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# Afro-American Resource Center NEWS LETTER

Vol. I No. 7 May, 1972

## AFRO-AMERICAN LITERATURE
### Overview

The problem with minority literature centers around the fact that until recently the general public accepted these writings as valuable only after literary critics had judged them "great". For this reason, literature written by blacks was often considered "inferior" to literature written about blacks. Fortunately since Richard Wright's Native Son was first published in 1940, black authors and poets have attained a position of merit in the field of literature.

One element, which has set Afro-American literature apart from the general novel or poetry, has been its subject matter. Blacks have tended to write works protesting the deprivation of their civil rights or illustrating graphically the miserable condition of life for many blacks in black and white America. This abrasive quality was especially emphasized during the Harlem Renaissance of the 1920's and again during the Civil Rights Movement of the 1960's.

The result for American literature classes has been a general omission of Afro-American writings in anthologies. When black authors were included on a very limited basis, selection usually included excerpts from Booker T. Washington or Paul L. Dunbar whose writings depicted the black American as white America wished to see him. Although many literature classes today include more realistic work by black authors, they still lack an integrated perspective.

Afro-American literature, or any other minority literature, should not form a separate unit of instruction. If classes are organized for a chronological study of American writers, why not include Frederick Douglass in the mid-nineteenth century, W.E.B. DuBois in the late nineteenth century or any of the Afro-American writers of the Harlem Renaissance in the early twentieth century? If classes are organized for a genre study, there are Countee Cullen in poetry, W.E.B. DuBois in early protest writing ans essays and Richard Wright in novels and autobiography. These are merely a few examples of the many possibilities.

A recent book Ethnic Writers of America has illustrated how many and how varied have been the writers from all minority groups in the United States. Certainly teachers of literature on all levels can find good and valuable works from all groups to coincide with any plan of instruction. Assistance is available from the Afro-American Resource Center, phone 729-5111, extensions 331 or 378.

See Notes From the Resource Center for further bibliography.

ELEMENTARY

If you examine college curriculum for childrens' literature courses a few years back, you will find the writings concentrated on the European-American heritage. Good literature, however, should transcend national and social boundaries and have the universal appeal of a well-expressed human experience.

But the people portrayed in fiction, poetry, historical novels and folk-tales available to children even five years ago were almost exclusively white Americans, or English or continental European. Books seldom brought people of Asia, Africa, Latin America, or even Alaska into real focus. Children's authors sometimes did use these exotic foreign settings to portray a Caucasian hero or heroine, and the indigenous or native peoples were often secondary and inferior to the main character in virtue, intelligence, and initiative.

Today many more books for children are written from a "third world" perspective. The universal appeal of a well-expressed human experience is still there and new insights into different peoples, their struggles for human dignity and their cultures make these new books appealing to both white and non-white children. Do not deprive your white students of these important insights into the human experience just as you would not want to deny to the black or brown child an opportunity for self-identity and understanding of people more akin to himself, his life experiences, or his heritage.

References:

Stevie. John Steptoe. Harper-Row. 1969.
Robert has mixed emotions about the little boy who comes to stay at his house during the week. Grades 1-3.

African Herdboy. Jean Bothwell. Harcourt. 1970.
A young Masai herdboy's defense of his pet heifer from a lion causes a tribal crisis. Grades 5-8.

How Many Blocks in the World. Rose Blue. Franklin Watts. 1970.
Brian's concept of the world expands from three blocks to five blocks and then to a million blocks as he sees more and travels farther away from home. Grades K-3.

Benjie. Joan Lexau. Dial Press. 1964.
Benjie forgets to be shy and afraid of people when his love for Granny becomes more important. Grades K-6.

Bimby. Peter Burchard. Coward McCann. 1968.
A moving story of a young slave prior to the Civil War. Grades 4-7.

Mogo's Flute. Hilda Van Stockum. Viking. 1966.
This story of a Kikuya child in Kenya is richly woven with customs and values unkown to most American children. Grades 4-8.

Drinking Gourd. F. N. Monjo. Harper-Row. 1970.
Easy-to-read novel about the underground railroad. Grades 2-5.

A Quiet Place. Rose Blue. Franklin Watts. 1969.
Matthew loves his family but also loves to have a quiet place to read and think and dream and remember. Grades 3-5.

Malcolm X. Arnold Adoff. Crowell. 1970.
Emphasizes this man's personal growth and insights. Grades 2-5.

Free Souls. Mary Dahl. Houghton-Mifflin. 1969.
Fictionalized version of the Amistad Munity which was carried out by black men being brought to America for slavery. Grades 4-8.

A Story, A Story. Gail Haley. Atheneum. 1970.
Simple introduction to Anansi folktales. Grades 1-4.

Roosevelt Grady. Louisa Shotwell. World. 1963.
Roosevelt, son of a migrant family, dreams of settling in one spot. Grades 4-6.

Little Boy Black. Alfred W. Wilkes. Charles Scribner. 1971.
Fictionalized account of Jim Crow and black-white relationships in a small southern town from a black child's point of view. Grades 5-9.

Frederick Douglass - Freedom Fighter. Lillie Patterson. Garrard. 1965.
Biography of former slave who "made it" in American society. Grades 2-5.

## HIGH SCHOOL

Many works by black writers convey heavily the debasing life sentence that being black can mean in America. Some black writers often use their material as a weapon in the race war. Their typewriters become instruments of violence, meant to give pain and imbalance. Bear in mind that there is no one black experience. In the black American's writing of plays and/or forms of literature there has been a growing insistence that the black story be told "like it is". They provide a firsthand account of their involvement in what has been happening in and to America. Black writers desire to portray the black character as a human being. They look upon the Afro-American's condition of social degradation, not as a natural phenomenon, but as the result of racial criminality in our social system.

Will not black units and courses featuring black writers tend to polarize blacks and whites even more? Actually such a course of study could serve as an attempt to "offset an imbalance which already exists". (Selections From the Black: College Reading Skills Series.) White writers have been guilty of writing as if there were two groups of men, human beings and Negroes. An integrated approach to American Literature will provide an excellent opportunity to demonstrate the attempt of non-white authors to protest against the racial situation and explain the unique status of non-white minorities to a white society and the world. It will show that they try to explain their condition to themselves, as did Richard Wright in Black Boy. "Who am I? What am I? Who are they?"

In the American History text (Rise of the American Nation, 2nd edition, page 509) reference is made to the "Local Color School of Writing" (1870-1900). Mark Twain is portrayed as "the greatest of local color writers". Remember reading Twain's Huckleberry Finn (1884)? It contains a conversation between Huck and Aunt Sally after a steamboat blew a cyclinder:

Aunt Sally: Good Gracious! Anybody hurt?
Huck: No'm. Killed a nigger.
Aunt Sally: Well it's lucky because sometimes people do get hurt.

Certainly this excerpt reveals the sensitivity of Twain to the plight of blacks during this period. Although omitted in the Rise of the American Nation, 2nd ed., the writings of blacks also reflected the "local color" school. For example:

1. "De Sun Do Move" - A sermon by John Jasper (1812-1893) in which he wears the mask of ignorance with a swagger. His show of contempt for books and learning let him to defend a ludicrous scientific theory, but that made no difference, that was indeed the point.
2. The Wife of His Youth and Other Stories of the Color Line. Charles Chesnutt (1858-1932) - A collection of short stories by an Ohioan on people of color in urban society.
3. The Scapegoat. Paul L. Dunbar (1872-1906) - A short story by an Ohioan better known for his poetry.
4. "The Creation". James Weldon Johnson (1871-1938) - (Blackamerican Literature, pages 105-176) - The writings of Afro-American's were more than commensurate with their opportunities.

References:

Selections From the Black: College Reading Skills Series. Edward Spargo. Jamestown Publishers. 1970.
A reading improvement series. The selections in the three texts have been grades on reading levels ranging from grades 6 to college.

Blackamerican Literature. Ruth Miller. Glenco Press. 1971.
A compilation of writings of Negro Americans from 1760 to the present.

Filmstrips with records:

Afro-American Literature, Parts I & II. Educational Dimensions Corporation.
Designed to introduce students to the artistic and creative works of black writers.

Black Poems, Black Images. Warren Schloat.
Topics include "Childhood", "Womanhood", "The Past", and "Present".

Records:

Sterling Brown and Langston Hughes. Folkways Records. 1967.
Brown and Hughes read their works which include "Puting on Dog" and "Simple Speaks His Mind" respectively.

## JUNIOR HIGH

As with the teaching of Afro-American history, integration of material is the key to the meaningful study of Afro-American literature at the intermediate level. Students of this age group are at a transitional stage in their development. Sometimes they function very much like adults. They think logically; they can sort through ideas and do elementary analysis. However, at other times a seemingly trivial incident precipitates an emotional regression and our 7th grade "adult" is suddenly transformed into a dependent being who calls upon the teacher to be judge, parent, and truth giver. This "child" seeks the "right answer" not only from the adults with whom he associates but also from the material which is presented in the classroom. Then we hear "If the book doesn't say it it mustn't be so". If we take two weeks to "do a black literature unit" it seems different from and perhaps not as important as the literature in the usual text or texts. (If we have arranged our study of literature via ethnic groups, of course this separation would not seem strange; however, this is not the typical arrangement.

When teachers make value judgments as to the literature they choose, they sometimes censor controversy or contradictions within society or minority contributions. They have thus failed the students in several ways. 1) They have underestimated the "adult" in the student by failing to feed material to his logical component. 2) They have failed the "child" by offering too little information with which to build a strong, secure, self-concept. 3). They have failed society by providing too little information with which the student must find a realistic group identity and place in the large society.

If our study of literature is arranged chronologically, anyone of several anthologies can be used. These include prose, poetry, and non-fiction. For example, in Major Black Authors, Phillis Wheatley, Paul Dunbar, and Lucy Terry's works are used for the pre and post-Revolutionary Period in American History. The Harlem Renaissance Period of black literature can be examined with other writings of the 1920's and 30's.

If "the play is the thing", Lorraine Hansberry's Raisin in the Sun, provides many scenes that lend themselves to dramatization. Langston Hughes' Five Plays can be used at this level also. Novels such as The Yellow Bone Ring, Long Black Schooner and Tituba of Salem Village, which can be used as historical fiction in the social studies classes, can be used in language arts classes either for pleasure reading or to supplement the novels already being studied. Black Folktales represents an important area in American literature. Most children know Uncle Remus, but are they also familar with Stagalee?

Finally, to help provide students experience with the works of many authors in an easy-to-read, high-interest format, anthologies such as Black Roots and Black Scenes are fine tools. These books are collections of excerpts from plays and books by authors who use varying themes and techniques to represent the diverse segments of the black experience.

References:

Teacher:

Rightness of Whiteness. "The World of the White Child in a Segregated Society". Michigan-Ohio Regional Educational Laboratory.

International Library of Negro Life and History. Edited by Lindsay Patterson Publishers Company, Inc. 1968.
Reference book of black authors arranged in chronological order with introduction to each period.

Student:

Black Roots. Jay David and Catherine Greene. Morrow. 1971.
Selection of excerpts from autobiographies of members of black community from plantations to present.

Major Black Writers. Alma Murray and Robert Thomas. Scholastic Book Services. 1971.
Anthology of works of black authors arranged in chronological order. With teachers' guide and posters.

The Journey. Alma Murray and Robert Thomas. Scholastic Book Services. 1971.
Anthology of well-known black writers selected to represent various aspects of the black experience in America with guide and posters.

The Scene. Alma Murray and Robert Thomas. Scholastic Book Services. 1971.
Selected works of well-known black authors chosen to help explain the black experience.

Black Scenes. Alice Childress. Zenith. 1971.
Fifteen scenes of fifteen plays selected to represent various segments of black life in America.

Tales and Stories for Black Folks. Toni Cade Bamborn. Zenith. 1971.
Anthology of short stories. Biographical sketches of authors included.

Soulscript: Afro-American Poetry. June Jordan. Zenith. 1971.

Bondage, Freedom and Beyond. The Prose of Black Americans. Zenith. 1971.

Long Black Schooner. Emma Gelders Sterne. Follett. 1953.
Historical novel about the Amistad mutiny.

Yellow Bone Ring. Genevieve Gray. Lothrop.
Historical fiction. Setting is post-civil war period.

Tituba of Salem Village. Ann Petry. Crowell. 1964.
Historical fiction. Setting is Salem Village at the time of the witchhunts.

Black Folktales. Julius Lester. Richard W. Baron Company. 1967.
Folktale anthology with stories from African and America.

Five Plays. Langston Hughes. Indiana Press. 1965.
Includes Mulatto, Soul Gone Home, Little Ham, Simply Heavenly, Tambourines to Glory.

Filmstrips:

Afro-Americans Speak for Themselves. Eye Gate.
Three filmstrips divided into beginnings and early days of slavery, Harlem Renaissance, Jim Crow, and Negro writing of the modern era.

Records:

Black Poets. Knowledge Aid.
Cassette recording of history and poems of Paul Lawrence Dunbar with classroom copies of poems.

Anthology of Negro Poets in the U.S. 200 Years. Read by Arna Bontemps. Folkway Records.

Poems. Folkways Records.
Sterling Brown reads poetry. "Break of Day", "Sharecropper", "Slim in Hell", "Old Lem Old King Cotton", "Putting on the Dog". Langston Hughes - "Simple Speaks His Mind".

Jerico - Jim Crow. Langston Hughes. Folkways.
Play with words included.

## NOTES FROM THE RESOURCE CENTER

Most black literature has been described as not true art in the traditional literary sense but as racial textbooks of protest rhetoric. Much of the black literature published in America is of small literary consequence; however, there are works which approach greatness as all ethnic groups have produced. Reading, evaluating and selecting black literature, then, must be largely based on a need or desire to learn and understand rather than to experience the aesthetic pleasure of reading.

One may read endless factual and sociological accounts of the Negro in America, but only through reading black literature can one sense the emotion and feel and co-experience what it is, or has been, to be black in America. Statistics, events, concepts and ideas concerning black people in a particular period of American history become much more real and vivid as they are emotionally reflected in the poetry, novels, plays and other literature written by black authors of the era.

Black literature in all forms is represented in the Afro-American Resource Center collection. Novels, short stories, personal narratives from all periods of American literature are included, as well as poetry, plays, essays, humor and literary criticism.

Perhaps the best place to begin in reading black literature would be one of the many anthologies which collect samplings of varied literary forms by writers of different periods. These anthologies usually have an introduction giving a brief historical literary survey and include brief biographies of the authors whose works are included in the collection.

Some of the many anthologies of black literature which may be borrowed from the Afro-American Resource Center are:

Black American Literature. Ruth Miller. Glencoe Press. 1971.
A variety of writings by Negro Americans from 1760 to present.

Dark Symphony. James A. Emanuel and Theodore L. Gross. Free Press. 1968.
Works chosen more for artistic merit than for historical or social importance.

The Poetry of the Negro, 1746-1970. Langston Hughes and Arna Bontemps. Doubleday and Company. 1970.
Most comprehensive collection of Negro American poetry.

Black Voices. Abraham Chapman. New American Library. 1968.
Selections reflect diverse views of the black experience.

Negro Heritage Reader For Young People. Alfred E. Cain. Educational Heritage. 1965.
Literary selections for young readers.

Introduction to Black Literature in America. Lindsay Patterson. Publishers Company, Inc. 1968.
A literary survey with representative selections.

The Best Short Stories By Negro Writers. Langston Hughes. Little, Brown and Company. 1967.
Short stories by black writers, 1899 to 1967.

Soon, One Morning. Herbert Hill. Alfred A. Knopf. 1969.
Writings by American Negroes, 1940 to 1962.

The Book of Negro Humor. Langston Hughes. Dodd, Mead and Company. 1966.
Selections representing the humor of the black culture.

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# Afro-American Resource Center NEWS LETTER

Vol. II No. 1 October, 1972

## BLACKS IN POLITICS
### Overview

LITICAL NVENTIONS 72

The national conventions of the two major political parties held in July and August of this year were illustrative of one very significant point: blacks are assuming and well-discharging major roles in the political process of the United States. Not only are there more black contributors in the legislative branch of the federal government, but also Congresswoman Shirley Chisholm was nominated as a candidate for the Presidency and Senator Edward Brooke was spoken of as a candidate for the Vice-Presidency. Although many blacks and whites would call these actions tokenisms or unrealisms, the fact remains that many other people both black and white would consider such possibilities valid and work to realize their consummation.

LEDO AREA LITICIANS

It was very refreshing also to see that the Toledo area was represented at these conventions by blacks such as J. Frank Troy, Harold Thomas, Eddie Cole, Clayton Umbles and Harold Garner---all of whom have made note-worthy contributions for blacks in local politics.

STORICAL ACK LITICIANS

Historically, there are many other examples of blacks who have endeavored to bring about change through such means: Benjamin Banneker during the post-Revolutionary Period, Frederick Douglass during the Civil War and Reconstruction Period and W. E. B. DuBois during the pre- and post-World War I Period. Unfortunately the stigma of slavery and the myths surrounding the participation of blacks in Reconstruction politics generated doubts as to the ability of blacks to perform adequately in such roles.

CENT TICLES

However, recent articles by Carlyle Douglass and William Brower show that since 1954 blacks have greatly increased their participation in the political process both in election to local, state and national offices and in the effort to express their opinions at the polls. As black Representative Charles C. Diggs has stated, the constant push for black political participation is deeply rooted in "the belief held by the overwhelming majority of black Americans that the political process is one---not necessarily the best or only one---of several problem-solving devices open to us.

The recent events at the political conventions would substantiate the commitment of black Americans to support the overall political system of the United States and more importantly to participate actively in its functions.

REFERENCES

"Black America - 20 Years Later". The Toledo Blade. William Brower. March 11, 1972. (whole series available in pamphlet form)

"Black Politics in the New South". Ebony, January, 1971. Carlyle Douglas. Pages 27-34.

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ELEMENTARY

POLITICAL AWARENESS

Children in the elementary grades become politically aware and begin to understand the democratic process from their parents, television, peer groups, and school life. They hear talk of issues and candidates from newscasters and comedians and a simplified election process is often used in the classroom. They learn the hard realities of checks and balance by the veto power of principal and teacher. They become aware, too, that majority rule may not necessarily be just or good for all the people.

Minorities in America have always been the challengers who have pushed us to refine and redefine the democratic process. There is often a great distance between our ideals and our realities, between what we say about a free society and what we do. This has been true from the Colonial and the Revolutionary Period, when we said all men are created equal but set up our Constitution in such a way that some men were more equal than others.

STRUGGLE FOR POLITICAL FREEDOM

In theory, blacks have been allowed to participate in American politics only since the Civil War when their "equality" with white men was acknowledged. In reality, blacks are still struggling after 100 years for their equal share of the political game. It has been and is a bitter struggle for them, with lynchings, poll tax, gerrymandering, and thousands of other obstacles put in the way of their full participation.

The struggle for basic participation in the political process has crushed many blacks who are potential leaders. Many others have survived after paying a terrible price, as shown in the following materials from the Afro-American Resource Center.

FILMSTRIPS

History of the American Negro. McGraw-Hill. 1965.
"The Negro in the Civil War and Reconstruction"
"The Negro in the Gilded Age"

The Fight for Our Rights. Warren Schloat. 1969.
"Right to Vote"

FILMSTRIP BIOGRAPHIES

Edward Brooke, Dr. Ralph Bunche, W.E.B. DuBois, Martin Luther King, Thurgood Marshall, Robert Smalls.

POSTERS

Black America, Yesterday and Today. David C. Cook. Co. 1969.
Posters of black leaders. Also includes teacher's guide. This set was donated to your school library by the Afro-American Curriculum Office.

BOOKS

March Toward Freedom. James Banks. Fearon Publishers. 1970.
A history of black Americans written on 5th grade reading level.

The Unfinished March. Carol Drisko and Edgar Toppin. Zenith. 1967.
History of the Negro in the U.S. from Reconstruction to World War I. Grades 5-8.

Four Took Freedom. Philip Sterling and Rayford Logan. Zenith. 1967.
Lives of Harriet Tubman, Frederick Douglass, Robert Smalls, and Blanche K. Bruce. Grades 4-8.

The Freedom Ship of Robert Smalls. Louise Meriwether. Prentice Hall. 1971.
Story of the black man who captured the "Planter" during the Civil War and later served in the U.S. Congress. Grades 3-6.

Frederick Douglass, Freedom Fighter. Lillie Patterson. Garrard. 1965.
An escaped slave who fought for freedom all his life. Grades 2-5.

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JUNIOR HIGH

JORITY
LE

One widely held tenet of American democracy is that the majority rules. If that statement were the actual case, the Democrats would have consecutively and convincingly outpolled the Republicans in every election since the Depression. Since that is not the case, the task of the student is to analyze and unravel the complexities involved in the forming of the coalition or coalitions that comprise a voting majority.

ITION
LITICS

This "majority" is in constant flux and each new majority then determines the policies of the land. As an example of the fact that coalition politics can institute public policy, examine the coalition which began operating in 1877. Northern Republican businessmen were champing at the bit to "do business" with southern Democratic businessmen. The people were disenchanted with black rights and federal intervention. In order to settle a disputed election, Rutherford B. Hayes promised to withdraw federal troops from southern territory. Enter "Jim Crow", The Atlanta Compromise, "Separate But Equal", and a coalition between northern Republicans and southern Democrats that has remained relatively constant since the Hayes election.

W
ALITIONS

A new coalition seems to be in the making as the 1972 Presidential Election draws near. Black participation in this new coalition is evident. What better time to study black participation in the various coalitions operant since the birth of American democracy. How did the F.D.R. Democrats win a block of black votes from the "party of Lincoln"? How is it that several prominent blacks who supported the Democratic ticket in 1964 and 1968 are now supporting the Nixon-Agnew ticket?

The study of individual black political leaders would be superfluous if studies apart from their part in these various coalitions and their motives for supporting one or more of the power groups at a given time.

CHER
ERENCE

See: Notes From The Resource Center, Civil Rights and the American Negro. Edited by Albert Blaustein. Washington Square Press. 1968. A documentary history of the civil rights struggle starting with the earliest slave law to the report of the National Advisory Commission on Civil Disorders.

Ebony, June 1972 edition. Includes three excellent articles on politics.

Ebony, August 1972 edition. Includes "Speaking of People" and "Ten Greats of Black History".

Black Power. Stokely Carmichael and Charles Hamilton. Random House. 1967.
Excellent analysis of the politics behind the concept of black power.

OOKS

To Change the World, A Picture History of Reconstruction. Milton Meltzer. Firebird Series. Scholastic Book Services. 1971.
Picture history of the post Civil War period with excellent pictures of the reconstruction politicians.

Captain of the Planter. Dorothy Sterling. Doubleday. 1958.
Historical novel about the life of Robert Smalls, who escapes from slavery and becomes a congressman from South Carolina.

The Fighting Congressmen. Henrietta Buckmaster. Firebird Series. Scholastic Book Service. 1971.
Biographies of Blanche K. Bruce, James Rapier, Hiram Revils, and Thaddeus Stephens.

Worth Fighting For. Agnes McCarthy and Lawrence Reddick. Doubleday. 1965.
A history of the Negro in the United States during the civil war and reconstruction. Illustrated.

This Wounded Land. Irving Werstein. DelaCarte Press. 1968.
A history of Reconstruction 1865-1877.

ILMS

Black Power Protest. Reaction Films. 1969.
Black leaders articulate different views of black power and how to achieve it.

ILMSTRIPS

The Black American. "Civil War and Reconstruction". Alpha Corp. of America. 1968.
Brief history of Civil War and Reconstruction, pointing out various roles of the Negro during this period.

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HIGH SCHOOL

LITICAL
RTICIPATION

Despite the inequities of working within the political system, most blacks are determined to make the system work for them. Both of the major political parties have a long history of discrimination against black people. There is little inherently responsive about either party label. In the 1968 Democratic National Convention, Ohio ranked near the bottom of the list for black participation with only 3 per cent of the delegates black. Even Mississippi was 50 per cent black. In the Republican National Convention of 1968, 2.4 per cent were black. (See Reference #1)

TICAL
AP'S

The increasing rewards for political involvement indicate that blacks know what time it is politically. Consider Edward W. Brooke, Jr., who won the first U.S. Senate seat to be held by a Negro since Reconstruction days; Louis Stokes, the first black Congressman in the history of Ohio (1968); Shirley Chisholm, 1972 candidate for President; and Carl B. Stokes, former mayor of the tenth largest city of America (Cleveland, Ohio). In fact, gains being made politically in the South outweigh the progress being made by their counterparts in the North. Politics in a democracy is like a precious jewel--it owes much to its setting.

CASE STUDY
POLITICAL
TACHERY

In 1912, William Monroe Trotter, editor of the Boston Guardian and Phi Beta Kappa from Harvard, visited Wilson at Trenton, New Jersey. There, Trotter received promises from the Democratic candidate that he would practice fair play towards blacks. More blacks supported Wilson in 1912 than had ever voted for a Democratic presidential candidate. By the time Wilson's appointments were confirmed, only nine blacks were in office, and eight of these were Republican holdovers.

The segregation of federal employees became widespread for the first time during Woodrow Wilson's administration. To protest this policy, a delegation of Negro leaders, led by Monroe Trotter, called upon President Wilson in 1914.

"The spokesman (Trotter) continued to argue that he was merely trying to show how the Afro-American people felt, and asserted that he and others were being branded traitors to their race because they advised the people to support the ticket. The mention of votes caused the president to say politics must be left out because it was a form of blackmail. He said he would resent it as quickly from one set of men as from another, and that his auditors could vote as they pleased, it mattered little to him." (See Reference #2)

ST WE
RGET

A portion of the dialogue between Trotter and Wilson may be found in the play "In White America". (See Reference #3) Trotter's visit in 1914 was front page news. Protest rallies followed Trotter's shabby treatment by the President. Today there seems to be more concern with issues than personalities. The indication is that fewer black voters, to their everlasting glory, will be left home November 7, 1972. Blacks can ill-afford to be unrewarded servants of major political parties.

FERENCES

1. Freedomways, Vol. 11 #4, 1971. page 384.
A quarterly review of the freedom movement.

2. The Black American. Leslie Fishel. William Morrow Co. 1967. pages 392-393.
A historical account of the Negro and his contributions to America in economics, politics, education and art. A reference book.

3. In White America. Martin Duberman. Signet Books. 1965. pages 66-67.
A play based entirely on authenic historic documents.

IMS

Black Power Protest. Reaction Films. 1969. 20 min. color.
Black leaders articulate different views of black power and how to achieve it.

IMSTRIPS

Quest For Equality, 1910-Present. Encyclopaedia Britannica Educational Corp. 1970. 6 filmstrips. color.
Leaders and events in the black's bid for full equality.

CORDS

In White America. Columbia Records. 1964.
A dramatization of Negro life in the United States based on authentic documents of each period. Original cast recording of stage production.

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NOTES FROM THE RESOURCE CENTER

All types of materials in the Afro-American Resource Center provide information on black politics and politicians in America. Pictures of black political figures are available in many visual forms.

Some of the many sources for information and visual illustrations in this subject area include:

FERENCE
OKS

Black Faces in High Places. Helen G. Edmonds. Harcourt Brace Jovanovich, Inc. 1971.

Written in simple direct language with good photographs, this book is suitable for young readers as well as older ones. It is divided into three main parts: the Legislative Branch, the Judicial Branch, and the Executive Branch; and covers people in federal, state, and local government positions. The seventeen chapters include such groups as "Congressmen Before 1950", "Judges in the Federal District Courts", "Black Mayors", and "A Tour of Grassroots Representation".

Negroes in Public Affairs and Government. Walter Christmas. Educational Heritage. 1966.

A reference tool on blacks in the federal government, this book contains summary introductions on black participation in federal government and short biographical articles grouped in five sections: (1) The United Nations (2) The Congress (3) The Judiciary (4) The Diplomats (5) Executive Department and Agencies.

-FICTION
KS

Black Political Power in America. Chuck Stone. Bobbs Merrill. 1968.

Though outspoken and at times controversial, this book provides a provocative analysis from the black point of view of the history and role of blacks in America.

Unbought and Unbossed. Shirley Chisholm. Avon. 1971.

The first black Congresswoman speaks on her life in politics.

Together. L.H. Whittemore. William Morrow. 1971.

A reporter's journey into the new black politics.

ODICALS

Since 1972 is a presidential election year, black magazines have devoted whole issues to the subject of black politics and politicians.

The Second Quarter issue of Freedomways entitled "Elections 1972" contains speeches and articles by Hon. Shirley Chisholm, Hon. Richard Hatcher, and other blacks presenting their views on politics in America.

The May issue of the Negro History Bulletin has an unusually diversified group of articles including a review of the national black political convention; editorials on racism and voting; a report on the congressional black caucas; and an article for young readers which briefly and simply tells of black participation in American politics throughout the years.

DIO-VISUALS

Black Political Power. Doubleday and Company. 1969.
A filmstrip series including Julian Bond, Shirley Chisholm, John Conyers, Jr., and Carl Stokes speaking on their life in politics; and a filmstrip summary of black participation in politics.

The center has several visual sets which include poster-pictures of black political figures with short biographical sketches.

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# Afro-American Resource Center
## NEWS LETTER

Vol. II No. 2 BLACK MUSIC December, 1972

HIGH SCHOOL

What we hear of black music in America today, is a result of musical hemorrhaging of ancient African arteries, produced by the Atlantic slave trade. In the last two years the Afro-American Resource Center, through various in-service programs, has exposed a number of teachers to the value of black music as a historical source (i.e. spirituals and slave songs). Now our office is prepared to expand beyond the realm of black music as only a historical source. Materials are available that deal with specific black contributors as well as the aesthetic value of black music.

The exclusive interpretation of slave songs as simply an expression of a desire to escape to a better world, with each song containing some kind of mystic code, may produce some unexpected outcomes.

--It ignores the idea that the music is far more ancient than the words. Africans did not arrive in the New World culturally empty-handed.
--It may contribute to the distortion of the complete range of the black virtuoso's "gift of story and song in an unmelodious land". (Souls of Black Folk, p. 190)

The Music of Black Americans: A History, will aid students to see some blacks as musicologists instead of just performers. The book contains runaway listings on slaves from newspapers. In the Virginia Gazette alone, the advertisement sections contained more than 60 references to black musicians during the years 1736-1780. Forty-five advertisements were of black violinists. It is noteworthy that some references were made to violin makers as opposed to performers. Were the matter not so morbid one might be inclined to smile at the phrasing of some of the listings.

"Runaway....a negro man named Derby, about 25 years of age, a slim black fellow, and plays on the fiddle with his left hand, which he took with him." (The Music of Black Americans: A History, page 29)

Basic to music is rhythm. The rhythmic gift of Africa is reflected in New World dances. Students may discover some similarity in the samba of Brazil, the rumba of Martinique and the conga and tango of Cuba. Black Americans have not traditionally

had to force their music upon whites. In fact, music is the one area the white man has been willing to adopt. Students might find it interesting to discover what degree of this acceptance of black music, by whites, has carried over into social acceptance. The following list of materials, will prove helpful for teacher and student alike.

FILMS

Afro-American Music: Its Heritage. Communications Group West. 1969. 16 minutes. color.

From the talking drums of West Africa to contemporary rythm and blues, 250 years of black America's contributions to the history and culture of the U.S. are portrayed.

Body and Soul, Part II: Soul. Bailey Films. 1968. 25 minutes. b&w.

Singer Ray Charles provides an insight into the attitudes and experiences of many Negro performers----Billie Holiday, Duke Ellington and Aretha Franklin.

Discovering the Music of Africa. Bailey Films. 1967. 22 minutes. color.

Presents the history, structure and style of African music with an explanation of its complexity.

Discovering Jazz. Bailey Films. 1969. 22 minutes. color.

Traces the history of jazz from its roots in the 19th century.

FILMSTRIPS

Dean Dixon: Conductor. Warren Schloat. 1971.

Conductor Dean Dixon discusses the frustrations and rewards of his career after 21 years away from American Symphony productions.

RECORDS

Concerto For Orchestra. Silhouettes In Courage. 1970.

Symphony concerto by black composer, Howard Swanson.

The Sound of Thunder. Kin-Tel Records, Inc.

Bernice Reagan sings representative black music, including work songs, spirituals and blues.

BOOKS

The Souls of Black Folk. W.E.B. DuBois. Fawcett. 1961.

A portrait of dispossessed people in search of themselves in an alien world.

The Music of Black Americans: A History. Eileen Southern. Norton and Company. 1971.

A history of musical activities of black Americans in the U.S.

Blues People. LeRoi Jones. William Morrow & Company. 1963.
Traces the evaluation of Negro music through slavery to modern times.

Black Music. LeRoi Jones. William Morrow & Company. 1969.
A series of essays on jazz and jazz artist.

Echoes of Africa. Beatrice Landeck. David McKay & Company. 1969.
Discusses the echoes of Africa in folk songs of the Americas. Special attention is given to work songs, street cries and blues. Other parts of the New World include Cuba, Haiti, Brazil and Puerto Rico. Includes sheet music.

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JUNIOR HIGH

What bitter irony it is that the indigenous musical art forms of the United States, the blues, and jazz were born out of the misery of one of the most unaccepted minorities, the Afro-American. That it took the Beatles in the decade of the 1960's to "discover" black music, take it across the Atlantic to England, make it palatable to young white Americans. That since the English rock groups and the subsequent adoption of "soul" or the Black Sound by white American youth, black artists such as B.B. King and Aretha Franklin who have been entertaining black audiences for years have now struck it rich in the white market also. That white parents continue to defy changing times and still stand in the schoolhouse doorway trying to prevent "cultural mingling".

Whether it be from a musical history perspective or a straight history view, one can gain much insight into the "Black Experience" through the musical legacy of the African Captive in the New World and the Afro-American in the United States.

TEACHER REFERENCE

Blues People: Negro Music in White America. LeRoi Jones. William Morrow & Company. 1963.
A sociological approach to black music in America.

STUDENT REFERENCE

Black Magic: A Pictorial History of the Negro in American Entertainment. Langston Hughes and Milton Meltzer. Prentice-Hall. 1967.
Well illustrated book which concentrates on Afro-American music.

Songs and Stories of Afro-Americans. Paul Glass. Grosset & Dunlap. (In elementary school libraries).
Includes music, words, as well as biographical sketches of major contributors to black music.

Cool, Hot and Blue. Charles Boeckman. Luce. 1968.
A history of jazz for young people.

Lift Every Voice and Sing. John Rosamond Johnson. Hawthorne Books. 1970.
Historical introduction to the Negro National Anthem illustrated with simple piano arrangement and guitar chords.

ASSORTED BIOGRAPHIES: . BOOKS

Jazz Country. Nat Hentoff. 1968.
A story about a teenage boy who wants to be a jazz musician.

FILMS

Afro-American Music: Its Heritage. Communitcations Group West. 1969. color. 16 minutes.
Traces history and evolution of black music from tribal communications through music of today.

Discovering American Folk Music. Bailey Films. 1970. 21 minutes. color.
Roots of folk, British and African

Discovering Music of Africa. Bailey Films. 22 minutes. color.
Explanation and demonstration of African musical instruments and African dance.

Discovering Jazz. Bailey Films. 1969. 22 minutes. color.
Traces history of jazz from drums in Africa through today.

Lady in the Lincoln Memorial. Arno Press. 1970. 28 minutes. color.
Life of Marian Anderson.

W. C. Handy. Bailey Films. 14 minutes. color.
Life of W.C. Handy.

FILMSTRIPS

Folk Songs and Frederick Douglass. Warren Schloat. 1971.
Douglass presented with spirituals and ballads.

Historical Interpretation of Negro Spirituals and Lift Every Voice and Sing. Conlam Enterprises. 1970.
Reveals importance of Negro spirituals not only as spirituals.

RECORDS

Been Here and Gone. Folkway. 1960.
Journey through southern music including black sounds and artists.

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ELEMENTARY

In white America until very recently one of the few areas where black creativity was allowed to develop was in music. The dancing, singing, banjo strumming slave has "a place" in post Civil War America and that was as a dancing, singing banjo strumming "free" man.

The plantation mentality continued, however, with the smug generalization that "they (Negroes) all have natural rhythm". Of course, the unspoken implication was that "they" were really inferior, childlike beings with little potential for intellectual pursuit or meaningful lives. Since America was their homeland (few seemed to want to go back to Africa!?!?) it seemed that they should be allowed to make some contribution to our society and rhythm was just about the most that could be expected of "them".

Music was only a small part of the expertise, skills, and values brought here to America by the blacks of West Africa. The black man had a rich culture, effective court and penal system, orderly and wise familial patterns for mutal assistance and support of the individual. They also had deeply ingrained values and customs about the use and preservation of natural resources and an abiding appreciation of beauty in design and growth of the human spirit. All of these gifts, skills and abilities were surpressed and ignored too long.

Considering what the black man has done with music it is impossible to imagine how much more enriched American life would be today if we had broken from our European dominance and assimilated the other riches of Afro-Americans as we did the music.

FILMS

Discovering the Music of Africa. Bailey Films. 1967. 22 minutes. color.
Explanation and demonstration of African musical instruments (bells, rattles, drums) and African dance. Grades 5-12.

Afro-American Music: Its Heritage. Bailey Films. 16 minutes. color.
From the talking drums of West Africa to contemporary "rhythm and blues". Grades 5-10.

FILMSTRIPS

Folk Songs and Frederick Douglass. Warren Schloat. 1969.
The story of Douglass presented through his personal writings interspersed with slave songs. Grades 4-6.

Film and Filmstrip biographies on:
Marian Anderson
W. C. Handy
Charles Lloyd

RECORDS

Call-and-Response, Rhythmic Group Singing. Sung by composer, Ella Jenkins and a group of school children with musical instruments. Grades K-6.

African Heritage Dances. Adapted to classroom learning, with instructions, cues, and background music. Grades K-12.

BOOKS

Musical Instruments of Africa. Betty Dietz. John Day Company. 1965.
Explores the place of music in African life. Grades 1-8.

Songs and Stories of Afro-Americans. Paul Glass. Grossett and Dunlap. 1971.
Words and music to many songs as well as historical review. One copy of this book has been donated to your school library by the Afro-American Curriculum Office. Grades 1-12.

The Drums Speak. Marc and Evelyn Bernheim. Harcourt Brace Jovanovich. 1971.
Photo-story, in color, of Kofi, a boy of West Africa. Grades 3-8.

Bola and the Oba's Drummer. Letta Schatz. McGraw-Hill. 1967.
A little Nigerian boy dreams of becoming a great drummer. Values and customs of the people are appealingly woven into the story. Grades 2-5.

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NOTES FROM THE RESOURCE CENTER

A current trend in education is the inter-disciplinary approach to learning in which it is contended that a fuller understanding is developed about something through the study of its whole entity rather than viewing it from its individual parts. The rigid departmentalizing of social studies, language arts, fine arts---and even mathematics and the sciences---breaks down; and the disciplines are combined in various ways to present more comprehensive learning situations.

Afro-American music materials lend themselves well to interdisciplinary learning methods, and are good tools for teachers primarily involved in teaching social studies and language arts as well as those teachers involved in the teaching of music.

The Afro-American Resource Center has recently compiled a descriptive list of its materials in the area of music and includes books, records, cassettes, motion pictures, and filmstrips. This list is available upon request. One book title, Songs and Stories of Afro-Americans, was purchased by the Center and placed in each elementary and junior high school library in the Toledo Public School System. This book briefly tells the stories of black men and women who made noteworthy contributions to American music and of events in history that inspired various songs. It includes music and words to many representative songs. Another book title, Blues People, was placed in the Toledo high school libraries. This book is a sociological approach to black music in America and traces the evolution of Negro music through slavery to modern times, dealing with the transformation of the African to the Afro-American.

The Resource Center's books, motion pictures, and other media present general background on Afro-American music or concentrate on specialized aspects of it. Many tell the stories of individual musicians or musical groups. It is possible to watch a movie which generally explains the concept, style and instruments of African music and then listen to records playing individual selections. Or a group may watch a filmstrip in which black symphony conductor, Dean Dixon, discusses his frustrations and rewards of his career, followed by a listening session of recording of symphonies by black composers, Howard Swanson and Charles Jones. Primary teachers can find suitable songs for kindergarten and lower elementary children to sing in the songbook, Wake Up and Sing; or use Ella Jenkins' records and Ring Games From Alabama in rhythmic group singing or gam playing.

There are many recording versions of the Negro national anthem, Lift Every Voice and Sing, and a book telling of its origin and history suitable for all ages of readers. The Center even has available mimeographed copies of the anthem's words and music and its own cassette production of a piano recording to be used as an accompaniment for classroom singing.

Afro-American music has had a strong influence in our society's culture, and the Afro-American Resource Center has a great variety of materials for use in understanding and enjoying this important part of our American cultural heritage.

RESERVE REQUESTS ARE BEING TAKEN FOR BLACK HISTORY WEEK

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## FOCUS ON THE CLASSROOM

With this issue of the Afro-American Resource Center Newsletter, we wish to introduce a new section, devoted to specific examples of implementation of Afro-American and/or Minority Studies in various classrooms throughout the area. We hope that these ideas will illustrate ways in which this area of study are being incorporated in regular classroom activity on all grade levels. Teachers should report any activities in this area to the Afro-American Resource Center, telephone 729-5111, extensions 378 or 331.

### Social Studies

The students were instructed to compose reports on famous minority people, Afro-American, Mexican-American, etc. The reports were to include the reasons why the individual was famous, what contributions he or she made to America or to the world and why the student selected this particular individual. Selections included Martin Luther King, Jr., the civil rights leader, and Marian Anderson, the concert singer. Supplementary materials consisted of a bulletin board display of pictures from the series Although this lesson was designed for written presentation, it could be implemented through oral reports.

### Art - Language Arts - Social Studies

Students constructed from cardboard boxes television screen depicting scenes from the biographies and history of Afro-Americans. Each scene was accompanied by an explanatory paragraph. The lesson was designed to coordinate activities in language arts, social studies and art. This type of project could be implemented on an individual basis or as a group activity. Scenes constructed represent slave ships, fugitive slaves and a concert of Marian Anderson.

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## COMING EVENTS

Teachers should begin reserving materials from the Afro-American Resource Center for the months of January and February. Dr. Martin Luther King's birthday will be observed by the Toledo Public Schools on January 15 and Negro History Week will occur February 11-18. Any special activities should be reported to the Resource Center, 729-5111, extensions 331 or 378.

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# Afro-American Resource Center NEWS LETTER

Vol. II No. 3 February, 1973

## BIOGRAPHY ILLUMINATES THE BLACK EXPERIENCE

During the spring of 1973 Rutgers University will hold a festival dedicated to Paul Robeson who was born on April 9, 1898. It seems appropriate to dedicate this February issue of the Afro-American Resource Center Newsletter to the same personage since he embodied in one person the many facets of the Black Man in America.

He represented Blacks in education as a Phi Beta Kappa graduate of Rutgers in 1918 who obtained a law degree from Columbia University in 1923. As an athlete, he was voted an all-American football player at Rutgers for two consecutive years and received numerous offers to turn professional. Although he could have pursued either of these careers, he chose to become one of the greatest actor-singers on the American stage and screen. Between presenting concerts all over the world, he appeared in such plays as Emperor Jones, Othello, Show Boat and Porgy.

One would assume that such achievements would fulfill any man's life; however, there was another aspect to Paul Robeson which makes this dedication so appropriate. Mr. Robeson was an avid supporter of basic human rights for all men. Active in many early civil rights groups, he raised money to support major projects devoted to human rights and donated much of his personal time and income to this ideal. Although he was discredited by many during the 1930's and 1940's, his principles have now been proved to be more consistent with human dignity.

In this month officially dedicated to Human Relations and in the weeks devoted to Negro History and to Brotherhood, what better symbol could one view than this man? Although his personal abilities would have permitted him to enjoy a "safe" life, he cast himself with the people and tried to make all men "safe".

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HIGH SCHOOL

Who is Paul Robeson? Make a random survey among your students and colleagues using the forementioned question. Their replies may be fairly predictable. "Paul who....? Oh, Robeson the singer." Some may even remember he was an actor. Few, if any, will know Paul Robeson the athlete, lawyer, scholar and cultural leader. One would think even the "Negro History" of minute dates and events, "first every done by a Negro", would tend to make Americans more aware of a man named Paul Robeson, Sr.

Paul Robeson's thinking was an independent as his singing was superb. He faced rejection by uncomprehending whites and blacks because of his political affiliations. George Schuyler, a black millionaire, refers to Robeson as the "....darling of the Reds.... There was something ironic about that, for I can think of no one who received more favors from the hands of the rich and powerful despite mediocre talents, as any capable and honest music or drama critic would admit." (Black and Conservative, p. 281) Unfortunately Robeson's leftist political affiliations received more publicity in America than his artistic career.

The social insults he received would have proved unbearable for even the most patriotic American. Richard Bardoff (The Negro Vanguard) reveals, "when an artist who has been widly applauded in every major country of the world can, fresh from an ovation at Carnegie Hall, be relegated to the freight elevator at a hotel, or refused a glass of water to wash down an aspirin in a Times Square drug store, the instinct to rebel is stronger than in a humble domestic." (page 386)

Early in 1940, Paul Robeson was among the top 10 concert singers in America. He refused to submit to discriminations (segregated audiences), but his bookings were so full that he did not feel the loss of the Southern audiences. During the same period the "silent rules" decreed that black performers on radio could not be introduced or referred to as Mr., Mrs., or Miss. Bing Crosby boldly defied the tradition in 1942 by presenting the celebrated baritone as Mr. Robeson.

During our observance of Negro History Week, a study of the varied career of Paul Robeson will show that he stood and fought for social justice. Unlike too many artists and singers, who stay as far from blacks as possible once they have attained a measure of success, Robeson attempted to keep in close touch with his people, sharing their aspirations to achieve.

BOOKS

The Negro Vanguard. Richard Bardolph. Vintage Company. 1959.

The Crisis of the Negro Intellectual. Harold Cruse. William Morrow Company. 1967.

A Biographical History of Blacks in America Since 1528. Edgar A. Toppin. David McKay Company. 1971.

Black Magic: A Pictorial History of the Negro In American Entertainment. L. Hughes and M. Meltzer. Prentice-Hall. 1970.

The Negro In The American Theatre. Edith Isaacs. McGrath Publishing Company. 1968.

Black and Conservative. George Schuyler. Arlington House. 1966.

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JUNIOR HIGH

After examining briefly the complex life of Paul Robeson, one is struck by the fascinating history that lies buried in the life stories of the great men and women whose experiences have dotted the American Scene. Involve a student in the life and times of another person and he or she will learn history by getting the feeling of the total enviornment that helped to shape that person. If the biography is explicit and articulate it will probably have special value also in the area of language arts.

The following is a brief list of influential Americans whose lives have helped to change the history of the United States in one way or another:

Gwendolyn Brooks - Contemporary poet and winner of the Pulitizer Prize.

Lewis Latimer - Son of fugitive slaves who became one of the creators of the electrical industry.

Robert Smalls - A former slave who commandeered a Confederate ship and later became the captain of a Yankee ship during the Civil War.

Mary McCleod Bethune - Fought up from poverty for education for herself and later for other black children all the way to the White House.

Gordon Parks - Photographer, writer, director of movies including "Shaft".

Yvonne Braithwaite - Congresswoman from California.

Nat Turner - Revolutionary who lead a slave revolution in Southampton County, Virginia.

Frederick Douglass - Fugitive slave who became a great orator for human rights and dignity.

W.E.B. DuBois - Intellectual who organized the Niagra Movement out of which grew the N.A.A.C.P.

Marcus Garvey - Leader who appealed to the black citizen to give up the struggle for freedom in the United States and relocate in Africa.

Walter F. White - Helped to organize a group of lawyers who would lobby and try cases in Washington attacking "Jim Crow".

BOOKS

Negroes In The Early West. Olive Burt. Simon. 1969.

Soldiers In The Civil Rights War. Janet Stevenson. Reilly & Lee. 1971.

Black Courage. A.E. Schraff. Macrae Smith Company. 1969.

Young and Black in America. Rae Alexander. Random House. 1970. One copy in each school library.

Walk the World's Rim. Betty Baker. Harper Row. 1965. Story of Spanish explorers in the 16th Century.

Follow the Free Wind. Leigh Brackett. McGraw-Hill. 1970. Fictionalized biography of Jim Beckworth, western explorer.

Check Afro-American Curriculum Office bibliography in your library, or at the Curriculum Office.

MAGAZINES

Saturday Review of the Arts. February, 1973. Transcending Racist Trash: A Legacy of the First Black Movie Stars". Donald Bogle. Page 25.
Short biographies about Stepin Fetchit, Bill Robinson, Hattie McDaniel and Paul Robeson.

FILMSTRIPS

The Revolutionary Period, 1770-1790.
Little known people of various races and nationalities who worked to win the United States independence.

Many and varied filmstrips on individuals.

FIIMS

Black Men and Iron Horses. Arno Press. 1969. 18 minutes.
Black inventors and others who contributed to industrialization.

Harriet Tubman and the Underground Railroad. McGraw-Hill. 1963. 54 minutes.
Commercial motion picture type movie on the life of Harriet Tubman.

George Washington Carver. Bailey Films. 1967. 11 minutes.
Uses clips of movies of the period.

The Hurdler. New York Times. 1969. 15 minutes.
Story of Dr. Charles Drew.

Lady In The Lincoln Memorial. Arno Press. 1970. 28 minutes.
Story of Marian Anderson.

Langston Hughes. Carousel. 22 minutes.
Review of his life and works.

Peary and Henson: North To the Pole. McGraw-Hill. 15 minutes.
Expedition to Arctic.

W. C. Handy. 14 minutes.

VISUAIS

Portal Study Graphics. Afro-American Series. Includes Drew, Douglas, King, Davis, Marshall, Washington, Carver.

Afro-American Portfolios. Afro-Am Publishers.
Twenty-four notable black Americans.

Black Americans, Yesterday and Today. David C. Cook. Teacher's Guide.

Notable Black Americans. Buckingham Learning Corp.
Sixteen pictures with captions.

Contemporary Black Biographies. Instructo Corp.
Thirty-two contemporary black personalities with booklet.

Famous Black Americans. Audio-Visual Enterprises.
Thirty-six study prints with biographical caption.

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ELEMENTARY

February is Brotherhood Month. The concept of "Brotherhood" has roots in our Judaic-Christian heritage and is expressed in the "equality" emphasized in our nation's founding documents. It is a dream difficult to attain, especially in a society which is also based on competitive ideals and status by material acquisition. Most Americans live with both of these ideals (brotherhood and competition) and rarely see them as conflicting.

In reality when an American faces a situation in which he can respond in a brotherly way or in a competitive way, it seems that in too many cases competition is the value most dominant. For example, if two people of fairly equal ability are in line for a job promotion, does "brotherhood" have any influence on the attitude of each toward the higher paid job. How many individuals would consider the other person's need for additional funds because of family illness as a serious criteria for giving the promotion to the other person?

The same kind of conflict arises in so many everyday situations. It is a competition to get to the one remaining seat on the bus or the favored parking space. Old age or poor health are not considerations, just "who got there first". In place of "brotherhood" it seems that we operate more and more on the principle "after me, you come first" and "might makes right". It is no longer an American ideal just to "keep up with the Joneses", often it is "get ahead of the Joneses".

It is a joy to witness situations in which "Brotherliness" has been a motivation for behavior, and we need to find ways to bring this kind of consideration back into human interaction. Classroom teachers are seldom aware of the ways in which they teach and reinforce children's behavior. We teach values even when we think we are avoiding that sensitive area. It might be a good idea for each of us to evaluate our influence toward brotherhood or competition among the students with whom we deal.

The school grading system is by its very nature competitive but do we balance this among the students by a deep respect (brotherliness) for each person in the school-faculty and students? Do we value the student with the highest grades as our "best" student or do we really acknowledge and appreciate the less competitive child? Do we acknowledge and reward "brotherly" behavior in the classroom, gym, lunchroom and playground? We will never see true brotherhood for all, regardless of race, creed, or station in life until it again becomes a basis for relationships among family members, classmates, and peers.

FILMS

Me Too?
What If?
Getting Even.
Getting Along.
Encyclopaedia Britannica. 1969. 4 minutes each. color.
Short open-ended films with interpersonal relations as basic theme. Grades 1-4.

Reach Out. Trend Films. 1971. 10 minutes. color.
Explores theme of multi-racial acceptance of others. Grades 3-6.

Values: The Right Thing To Do. Bailey Films. 1970. 9 minutes.
Presents a story which raises the question, should we do what we think is right even if we might get into trouble. Grades 2-5.

William: From Georgia to Harlem. Learning Corporation of America. 1971. 20 minutes.
Troubles of a rural child adjusting to city life. Grades 4-8.

The Hat: Is This War Necessary? McGraw-Hill. 1965. 18 minutes. color.
Animated film which shows two men involved with each other and their countries' boundaries. Grades 3-12.

FILMSTRIPS

Values In Action. Holt, Rinehart & Winston.
Nine open-ended filmstrips with records depicting problem situations for elementary children. Ex-destruction of property, cliquing, fighting, prejudice, etc. Grades 4-6

Guidance Associates Series. 1970.
Five open-ended filmstrip sets with records on important intergroup relations such as acceptance of differences, poor communication, fear, etc.

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NOTES FROM THE RESOURCE CENTER

In 1970 the book, Sounder, won the John Newbery Medal Award from the American Library Association for the most distinguished contribution to children's literature for the year. Sounder, however, like Huckleberry Finn and Oliver Twist is a book for all ages of readers.

Sounder is the story of a black family of sharecroppers living in the south during the depression era, and of the young son's awakening by a teacher to a desire for a better life through education.

Robert Radnitz has made Sounder into a movie----a general audience movie----with a cast including Kevin Hooks, Cicely Tyson, and Paul Winfield.

The Afro-American Resource Center has obtained a group of teacher's guides to this movie for use in the classroom with teaching suggestions and activities. Teachers may borrow one of these guides for two weeks by calling the Resource Center and having it sent out through inter-school mail.

ESEA TITLE III
TOLEDO PUBLIC SCHOOLS
MANHATTAN BLVD. AND ELM ST.
TOLEDO, OHIO 43608

# Afro-American Resource Center NEWS LETTER

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## MEDIA AND MINORITY STUDIES

### Overview

The need to provide a large variety of learning resources----books, slides, films, filmstrips, tapes and other media materials----is a common thread winding through most innovations in modern education. This need is particularly true for the area of ethnic, racial or national studies. Although the Afro-American Curriculum Office has obtained a wide variety of well-selected materials for such study, there are many other instructional materials in the Audio-Visual Department of the Toledo Public Schools which are of value for classroon use.

During the past few months the staff of the Afro-American Curriculum Office has selected and previewed over two hundred films from that Department. The same criteria for evaluation was used as had been developed in making selections for the Afro-American Resource Center. It was found that the age of the film was not the best indicator of the classroom value. For example, a 1939 film may be dated and limited according to our 1973 perspective, but it may be helpful to see a subject from various other perspectives. Dated or so-called "old" films can be used as teaching tools.

Students are much more perceptive in viewing and analyzing what they see in films today than they were in the 1950's and can be taught to be aware of the propaganda of films. Films produced on Africa by the British Information Service or the Air Afrique Airlines have a very different goal from those produced by Julien Bryan of the International Film Foundation. Students can compare and research the facts after seeing "These Are South Africans" (916.83) and "Republic of South Africa" (916.82). The first of these films glosses over racial and social conflict. Although the narration of the second film does not say too much, it visually tells a story which is in direct conflict to the calm picture portrayed in the first film. In fact, the contrasts in the two films are so strong that it is difficult to believe they are views of the same area of the world. This conflict in views might be a motivator to have students compare and do research to find the more authentic picture.

Appreciation of the diversity of cultures and the commonality of human experience among the peoples of the world can be well-presented on film. For example, appreciation of African masks and folktales as a cultural expression and art form can be clarified by viewing the beautiful, symbolic use of masks of the Indians of British Colombia as portrayed in the "Loon's Necklace" (970.1-2) or the Japanese folktale "Dragon's Tears" (808.2-7). The film from the Afro-American Resource Center, entitled "West African Arts and Crafts", will have much more meaning if compared with "Tapa Making" (919.6-1) or "Scandinavian Arts and Crafts" (709.4-1).

On certain films the narration was found to be very distracting. Some of the newest films by Julien Bryan on different peoples around the world are now being done without narration. (See "Bridge Building" 915.81-1). The narration could be turned off on other films and the students would be able to perceive much more than by merely listening to the sound-track.

It must be mentioned that the following lists are mere selections of the many good films in the Audio-Visual Department. Although it is hoped that this list will assist the classroom teacher in selection, it is recommended that each teacher consult the total listing.

Since all schools have complete catalogues of the materials from the Audio-Visual Department in the library or media center, it is suggested that the teachers consult that important source to supplement any materials received from the Afro-American Resource Center. Any films from either source should be previewed by the teacher before presentation to the class.

All librarians and audio-visual coordinators in the Toledo Public Schools and the libraries of other area schools will soon receive the Afro-American Resource Center's Supplement and Index to the Audio-Visual Bibliography which was issued last fall. This publication completes the descriptive list of all the Center's audio-visual materials and includes a subject index to the materials listed in both the original bibliography and the supplement. The index, which is divided into thirty subject areas, will facilitate finding appropriate materials in particular areas for classroom use.

## RECOMMENDED FILMS FOR MINORITY STUDIES

Please note that some films listed for elementary and junior high are also appropriate for secondary use. P = Primary; I = Intermediate; J = Junior High; S = Senior High or Secondary.

## ELEMENTARY

Scandinavian Arts and Crafts (709.4-1). 16mm. 11 min. color. 1962.
Survey of the traditions and character of Scandinavian applied arts. I. J. S.

Dragon's Tears (808.2-7). 16mm. 6 min. color. 1970.
Japanese folktale of a dragon who lives in a mountain cave and terrifies the village below. P. I. J. S.

Sampan Family (915.1-4). 16mm. 16 min. b & w. 1949.
Story about families who lived and made their living aboard small Chinese river boats in the 1930's and 1940's. I. J.

Farmers of India (915.4-9). 16mm. 20 min. b & w. 1949.
Emphasis on people and a positive reflection on this country despite problems of poverty, disease, and dense population. I.

Bridge Building (915.81-1) 16mm. 10 min. color. 1970.
In north eastern Afganiston, Tajik men and boys from one village work together to re-build their hand-constructed bridge. I. J. S.

Two Arab Boys of Tangiers, Morocco (916-4.3). 16mm. 18 min. color. 1961.
Exploration of Morocco's best harbor city which has international status and a colorful history because of its strategic location on the Straits of Gibraltar. I. J.

Republic of South Africa (916.7-2). 16mm. 17 min. b & w. 1958.
Comparison of 3 ways of life: the tribal peoples, the Boer farmers, mining communities and cities. I. J.

Tapa Making (919.6-1). 16mm. 15 min. color. 1962.
The ancient Polynesian art of making and decorating tapa, which has been retained in Samoa. I. J.

Hopi Arts and Crafts (970.1-1) 16mm. 10 min. color. 1945.
Includes weaving, silver smithing, basket-making and pottery.

Loon's Necklace (970.1-2). 16mm. 11 min. color. 1959.
Authentic ceremonial masks, carved by Indians of British Colombia, are used to bring to life an Indian legend. P. I. J. S.

## JUNIOR HIGH

The Good Earth (F-G1). 16mm. 39 min. 1930's.
This is an excellent movie on China before the Communist Revolution. Shows the traditions. I. J. S.

Henry Browne, Farmer (326-1). 16mm. 10 min. 1942.
Documentary on tenant farmers done as propaganda film for the war effort. I. J. S.

Frederick (808.2-19). 16mm. 6 min. 1971.
Excellent animated film for human relations and language arts about a mouse who does not quite fit in to his community until they reappraise the situation. P. I. J. S.

1619-1860: Out of Slavery (973.2-18). 16mm. 20 min. 1970's.
Film traces the history of black Americans up to the Civil War. I. J. S.

1861-1877: Civil War and Reconstruction (973.8-5). 16mm. 20 min. 1965.
Dramatizes two critical periods history showing participation of black Americans. I. J. S.

1877-Today: Freedom (973.9-7). 16mm. 20 min. 1965.
Satistactory presentation of black history up to 1965. I. J. S.

First American: Part I (970.1-5). 16mm. 11 min. 1971.
Describes earliest migrations of prehistoric hunters from Asia through cultural development in Mexico. I. J. S.

Our Angry Feelings (371.42-54). 16mm. 11 min. 1969.
Guidance and Social Studies movie that helps to provide children with insights into their angry feelings. P. I.

The String Bean (808.2-8). 16mm. 17 min. 1970.
Literature and human relations film which portrays the human striving to find meaning in life. I. J. S.

Adventures of Huckleberry Finn (F-H1). 16mm. 38 min. 1946.
Mickey Rooney version of Huck Finn. Can be used to show Twain's feelings on slavery as well as for literature. I. J. S.

SECONDARY

Nigeria and Biafra (966.9-1). 16mm. 16 min. 1968.
Satisfactory in parts. Note reinforcement of outdated stereotypes of "primitive" people. J. S.

Ghana's Fallen Idol (966.7-1). 16mm. 15 min. 1966.
Gives a composite view of Ghana's move to independence. Little perspective on Kwame Krumah, the man. J. S.

The Nile Valley and Its People (916.2-5A). 16mm. 15 min. 1962.
Refutes the myth of "white Egypt" by including the blacks of nda and Sudan.

Annual Festival of the Dead (916.61-1). 16mm. 14 min. 1962.
No narration. A visual study that is very well done by Julien Bryan. J. S.

Tropical Africa (916-1). 16mm. 27 min. 1961.
Dated before Independence of the '60's. Excellent visual presentation by Julien Bryan. J. S.

Herding Cattle (916.61-9). 16mm. 7 min. 1967.
A study of the nomadic Fulani tribe. I. J. S.

Divination by Animal Tracks (916.61-6). 16mm. 7 min. 1967.
Designed to give an initial understanding of Dogon religious practice. Deals with a common method of divining. J. S.

Bozo Daily Life (916.61-9). 16mm. 15 min. 1970.
No narration. A visual study of how the Bozo People meet the demands of their environment. I. J. S.

Africans All (916-2). 16mm. 27 min. 1963.
A visual study of racial, geographic and religious diversity to be found in the continent of Africa. I. J. S.